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GILBERT ELY.

THE MATINEE GIRL



GIRLS, when you choose your stage name let it be one which will sit as well upon you in the days when you are 'hippy and double chinny' as now in the glory of your youthful slenderness. Select one which shall fit the personality of the matron as well as that of the maid. Look to the durability of your stage name as shoppers look to the laundering qualities of their ginghama.

There are examples to the contrary unnumbered. For instance, we have a Fay whose art is superb, but whose ponderosity excites the fancy of the comic artist and the humorous paragraphers. We have a Lillian whom to describe as "airy, fairy" would be to hold up to public amusement of quite a different sort than that which she promotes as prima donna. These names fitting like gloves in the youth of their owners, have been strained to the cracking point with increasing bulk and years. And as time passes and girth becomes more manifest the names will become more and more unfit.

The choice of a stage name is like sitting for a photograph. Those who have few photographs and successful sit without a hat and wear a gown of the utmost simplicity. Therefore will the years not gibe at that photograph. Styles may come and fashions go, but the photograph preserves all of its elemental charm. So with a stage name; by avoiding the fantastic one gains durability. Millie Miltton and Maude St. Maud may do very well for the second row of the chorus, but they will be trivial for the prima donna and impossible for the tragedienne. Should they ever develop into these states of dignity they will have to change their names.

The list of names of the choruses in this city are a study in ineptitude. Either the managers who employ their owners have a sense of humor that has play even during business hours or they tolerate the names because they think that theatregoing persons don't read them. There is no originality in these names, else they might be forgiven. There is no more fitness in them than in the title *Blanche* for an ebony cook. The list sounds like a roll call of Laura Jean Libby's heroines.

It is well to use the name your father bestowed unless that name be impossible. Julia Marlowe believed hers to be impossible—it was Frost, and to this her mother prefixed Sarah—and she chose, after long deliberation, the name of several heroines of the classic drama and combined it with the surname of Christopher Marlowe. The result is euphonious and dignified. Some of the foremost players have perpetuated the name which had been identified with the stage by others of their family. Thus with Mrs. Fiske when she was Minnie Madern, thus Ethel Barrymore, whose name is Blythe, and Maude Adams, who is Miss Kissadden. *Blanche Walsh* stood valiantly by the family name, as did, I believe, Julia Arthur.

Maxine Elliott debated with herself lengthily whether to forsake the more commonplace Jessie McDermott, but selected one of the most individual and individually appropriate names on the American stage. Whatever the source, Virginia Harned has an excellent stage name, strong and lasting as a mountain pine.

Edwin Arden, whose family name was Hubert Pendleton Smith, arrived logically at the conclusion that led to the adoption of his professional name.

"I argued that Smith was a bad name for an actor unless he was a great one, and I had no hope of that consummation. Besides, there was an old and excellent theatrical family named Smith—the family of the late Mark Smith—and that might cause many complications and necessitate many explanations should I use it. Besides, I had read Oliver Wendell Holmes' poem 'The Boys,' in which he regrets that 'fate tried to conceal' some one by naming him Smith.' Therefore I chose two family names. I felt that I had a right to them. Arden was my mother's family maiden name and Edwin was my grandfather's. In time, with my father's consent, I had my name changed by law, and became in a legal as well as professional sense Edwin Arden."

Blanche Bates uses her family name. So,

think, do Wilton Lackaye and Dustin Farnum. E. H. Sothern loses no prestige by adhering to the old name made illustrious by his father.

Eleanor Robson made no change in the family name bequeathed her by her father, although by reverting to the maternal side she might have borrowed and revived the famous one of her grandmother, Evelyn Cameron.

Sometimes a typesetter's blunders have determined the names of stage beginners. It was the story of May Robson's stage christening.

She had determined to use her own name in the profession. "Mary Robinson" it should have appeared on the bill. "May Robson" was the typo's playful little variation. I felt like crying. I believe I did a little. Mrs. Courtaine was a member of the company. She dried my tears, figuratively speaking, by telling me to adopt the name.

"It will bring good luck, child," she said; "indeed it will." So May Robson I have remained on the programmes," she says.

If, as goes the Rialto legend, Ada Rehan was originally Bridget Crehan, she gained in euphony by the elision and substitution. A Lamb said he had never known a stage Ada who was not clever. Ada Dwyer, who uses the name her parents gave her, dropping that of her husband, Harold Russell, bears out the claim. So does Ada Gilman, who, by the way, was the prima donna in De Wolf Hopper's first theatrical venture, the ill-fated *Hundred Wives*, angelized by him. Mr. Hopper, in passing be it said, retained his Quaker surname, dropping his Christian name, William, and Jefferson De Angelis sticks, as he should, to the name that was borne by three generations of comedians.

In choosing your stage name then be not led by fancy. Ask yourself whether the name you would choose is individual, whether it is appropriate to your personality, whether it is adapted to the character of parts you hope to play. Ask yourself whether there be any inherent absurdity in it, as, for instance, in the combination of a French Christian name and an Irish surname. Better that it be commonplace than fantastic. In names, as in gowning for the street, shun extremes.

What's in a name? Not a reputation, nor a future, certainly; but it may be a joke or a handicap.

Be sure that a score of years hence, as now, it will apply.

Comes now a philosopher of the dumb bells and punching bag who has a system of physical exercises by which to cure that disease that so profoundly affects the actor temperament, "the blues."

"In the first place," says he, "when anything of a practical nature troubles me, when I have a problem to solve, I put it into the bag, so to speak, and while I am punching the bag settle the problem. Active exercise helps to quick decision as quick music makes the soldier march faster."

"Do not imagine that if you have formed the worry habit it is impossible to stop it. A little reasoning applied to yourself, a little philosophy, a little self-control, a good deal of wise exercise and it is done. There are three physical exercises that have a remarkable effect in soothing the mind and preventing that most absurd practice, worry. The object of the three exercises is to rest the muscles, take out the tension. Although they are very simple exercises the tense person who has permitted his nerves to tie themselves into hard knots will find them difficult at first. But in these, as in all good things, persevere."

"For the first exercise stand easily, with your feet well apart, arms hanging at the sides. Turn the body as on a pivot gently from side to side, allowing the arms to swing easily and naturally as your body turns from side to side. It does not matter so much how you do this as that you achieve it with ease. To do it easily is to do it correctly. While practicing it think always how you may do it with less and less effort. A little practice of this will give you relief from tense nerves, irritable temper and insomnia."

"For the second exercise, stand easily, as for the first. Gently swing the right arm from side to side across the front of the body. Increase the swing gradually, at the same time turning the body in the direction of the swinging arm and keeping the movement as free from vigorous effort as is consistent."

"The third exercise requires that you stand as for the others, feet apart, arms hanging. Turn the body to the left at the same time lifting both arms straight up. Then swing them downward and in a wide circle to the left, at the same time turning the body in the same direction. Then swing them slowly up on the left. Swing them to the right, turning the body slightly in each direction as the arms swing around and up. For all of these the essential is ease."

An athlete who could not sleep before a tournament in which he hoped to win the honors tried rising slowly on the tips of his toes and as slowly lowering himself upon his heels. He was amazed to find how quickly efficacious was this exercise, which he has always used since, and always successfully, to induce sleep.

Arthur Row, the young man who will play the French porter in *Cousin Billy* next season, entertained some friends and their friends informally with new imitations of his devising at one of the Carnegie studios. His most ambitious work was the supper scene from *Becky Sharp* and the murder scene from *Tess of the D'Urbervilles*, his best an imitation of Bernhardt. He also reproduced briefly some of the most individual mannerisms of Coquelin, Ada

Rehan and Ethel Barrymore, Miss Barrymore's singular voice being excellently duplicated.

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Alf. Hayman is the bureau of grievances of the Empire Theatre offices. When actresses carry their grievances there he listens with an indignation apparently as deep as their own.

"I'll settle that and settle it now," he says, and, going to the telephone, addresses punning remarks to that instrument, which hearing, the actress smiles in vast triumph over her enemy thus humiliated.

She is amazed when next she meets the enemy to find him as dapper as ever and no abatement of the grievance.

Gradually it is becoming known that while the grievance bureau talks to the telephone he doesn't talk through it. He takes care to not get connection with the offender of the grieved actress. He might as effectively talk through his derby.

*

William Courtleigh is a popular actor. Moreover, he is a brave one. But there are times that try men's souls, when even the bravest flinch. It is told of Courtleigh that he and Theodore Roberts were one day crossing a Catskill when the conversation turned upon artificial aids to stage effects.

"Now to illustrate," said Mr. Roberts, and his friend, bestowing a nonchalant glance over his shoulder, felt the seven-eighths fluid of his composition congeal. Theodore Roberts had fled and in his place was a horrible, grinning creature with monstrous, long teeth.

Was it a bear? Was it President Roosevelt? Was it—?

The President of the Actors' Society waited not to parley with the apparition. He fled, until Mr. Roberts' voice halted him.

The apparition was gone and Theodore Roberts had returned. In Mr. Roberts' hand was a set of enormous teeth.

"I am sorry I frightened you, Billy," he explained, "but these teeth give a splendid stage effect. Let me show you."

"Wait," protested Mr. Courtleigh, with uplifted hand. "Wait until you are on a stage and I am safe in the audience."

*

The three-year-old prodigy who hailed the slim new moon as "Dad's finger nail" is still the chief entertainer at Sconset. Last week she gravely assisted her father, a well-known leading man, in the obsequies of her pet kitten. When the last and rites were over she said:

"Papa, do cats go to heaven?"

"No, dear; I'm afraid not."

"But why don't cats go to heaven if birds do?"

"Why do you think birds go to heaven?"

"Because I went to the place where you buried Dicky last Summer, and when I dug him up he was all gone, so I know birds go to heaven."

THE MATINEE GIRL

GILBERT ELY.

Gilbert Ely, stage director of the Forepaugh Stock company, Cincinnati, whose picture occupies the first page this week, began his theatrical career in 1878, as a member of the old Wheatley Dramatic Association of Philadelphia. A little later he was assistant to Van Horn, costumer of the Chestnut Street Theatre Stock company, and for a short Summer season was dresser to W. E. Sheridan. Then he did considerable jobbing in and about Philadelphia and sometimes organized companies to play one and two nights in the nearby towns. After a time he went on the road, and for several years played leading business in repertoire and one-night stand companies.

After this experience Mr. Ely became a manager, and in two seasons lost all the money he had saved and much more he had borrowed, and for nearly six years afterward had to work hard to repay these losses. One day a friend told the manager of the Girard Avenue Stock company that Mr. Ely could act. He was engaged for four weeks with the understanding that if he "made good" he was to remain the entire season. He remained two seasons, and has never remained longer with any company he was in.

During all his experience Mr. Ely has never solicited a position as stage director, yet he has never engaged with a manager who did not, sooner or later, induce him to take charge of the stage and produce the plays. He has held the position with the Philadelphia Forepaugh company, Henck's Theatre Stock company, the Worcester Stock, and many others. Mr. Ely is unquestionably a stage-manager of uncommon talent and an actor of unusual adaptability and versatility.

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GEORGE R. WHITE BANKRUPT.

George R. White has filed a petition in bankruptcy, with liabilities \$35,854, and no assets. Among the creditors are Virginia Earle, \$4,388; Jeanie McCree, \$1,155; Estella Wentworth, \$237; Helen Byron, \$800; Grace Belmont, \$290; Wilson G. Utheroth, \$378; Albert Parr, \$375; Harry Stover, \$322; Carl Burton, \$320; Harry Graham, \$250, and George E. Mack, \$204, all for salaries. Among the general creditors are Edward C. Conrad, \$10,000 for money loaned; Madame Freisinger, \$2,178, costumes; Robert H. Burnside, \$1,600, royalties; A. Baldwin Sloane, \$1,500, royalties; Richardson Foote, \$2,316, printing.

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BROOKLYN THEATRES COMPLY WITH LAW.

Health Department notices were posted on nearly all of the Brooklyn theatres the first of last week forbidding the re-opening of the houses until the owners or lessees complied with the Department rules. These require that every theatre be equipped with an automatic sprinkling apparatus and that a metal roof be placed on each building. Representatives of the various managers interested immediately called upon Health Commissioner Darlington and promised that the requirements would be met at once. Work has been begun on the changes at all of the houses, and the openings will occur as scheduled.

CHANGES AT LEW FIELDS THEATRE.

Plans were filed with the Superintendent of Buildings last week for the several improvements to Lew Fields' Theatre in West Forty-second Street, which is owned by Oscar Hammerstein. Additions are to be made to the fire escape on the west side of the building, and new staircases leading to it will be built. A new gallery dressing-room will also be added, and several minor changes will be made. The work will all be done with fireproof materials, under the supervision of J. B. McElfratrick and Sons, architects of the building.

REFLECTIONS

Roselle Knott and her company are rehearsing at the Murray Hill Lyceum for their forthcoming season in *When Knighthood Was in Flower* under the management of Kane, Shipman and Colvin.

Cheridah Simpson has been engaged for the principal boy part, Jack Horner, in *The Gingerbread Man*, the new musical comedy by A. Baldwin Sloane and Frederick Ranken, which will be produced here this season.

The *Prodigal Son* is being rehearsed at the New Amsterdam Theatre.

Rehearsals of *The Philanthropist*, in which Charles E. Evans is to appear under the direction of the Shuberts, began at the Lyric Theatre last Tuesday. The piece will open at the Garrick Theatre, St. Louis, Sept. 4.

Phoebe Davis and Joseph R. Grimer were held up in a disabled power boat in Long Island Sound last Tuesday, and were got ashore just in time for Miss Davis to reach the theatre before the first act of *'Way Down East*.

Mary E. Cunard, while on her way to direct the rehearsals of the *Wedded and Parted* company one day last week, slipped and fell on Broadway, breaking her right arm in two places and otherwise injuring herself.

Jack Anslet closed a season of thirty-two weeks as general agent for W. J. Swain's tented production of *Jesse James* on Aug. 1. Mr. Anslet is now resting at his home at Alexandria, La. The coming season he will be connected with the Jefferson Theatre, at Lafayette, La. Mr. and Mrs. Anslet are enjoying the company of a baby girl that was born at their home in Alexandria, La., on July 19.

Homer W. Sibley and Evangeline M. Tascher (Evangeline Merrill) were married on the stage of the Toled Auditorium at Wichita, Kan., May 29, after the performance of *The Little Minister* and in the presence of 2,300 people, Dr. Percy T. Fenn, of St. John's Episcopal Church, officiating.

Eugenia E. Sweeney has secured a final decree of divorce from William Sweeney, who for years has been bandleader of the Buffalo Bill show. Mrs. Sweeney is given custody of the only child, a girl.

Headed by Max Figman, the company engaged to support Florence Roberts, who will star in *Anna La Mont*, will leave New York Sept. 5 for Ogden, where rehearsals will be conducted by the author.

Henry Miller has offered a scholarship in the Stanhope-Wheatcroft Dramatic School, and the competitive examinations are now taking place.

For the Moore Theatre in Seattle, Wash., regrading has been begun, and 100,000 cubic yards will be removed to get down the necessary thirty feet to the new street level.

Philip K. Mindl, who was press representative last season at the Weber Music Hall, has joined the forces of F. F. Proctor, and will be in charge of the publicity department of the four Proctor houses in this city.

The "family" at the Edwin Forrest Home now consists of Mrs. Elizabeth Andrews, Mrs. Katherine Hackett, Mrs. Kate Ludlow Littell, Mrs. Angela de Bonay, Mrs. Anna Ware Barnes, Harry Bascomb, Beverly Turner, Charles J. Fife, and John L. Saphire.

At an entertainment which Howard Kyle presented for the 340 guests, mothers and children, of St. John's Guild Seaside Hospital at New Dorp, S. L., last week there appeared Salie Fisher, of the Sergeant Brune company; Florence Smythe, of the County Chairman company; Mrs. Kempter, one of the heads of the Chicago Musical College; Miss Ives, of Under Southern Skies company; Minnie Lee and Miss Cross, of The Three Arts Club, and Wadsworth Harris, of George Ade's *The Bad Samaritan*, with Stephen Hoyt, of the Texas company. The performers declared the audience to be the most unique and responsive they ever saw.

Johnstone Bennett is said to be ill at a hotel in Madras, Cal., penniless and almost deserted. Of the friends of her fortunate days only Mary Graham, who accompanied her when she starred in *A Female Drummer*, has clung to her. Miss Bennett has tubercular laryngitis.

Henry Clark, eighteen years old, who was a Thoroughbred Tramp two years ago, attempted suicide by throwing himself in front of a Lexington Avenue car last Tuesday. The car was stopped in time, and when the boy's story was heard, a collection was taken up for him and several bystanders offered to find him work.

Vera Olcott was held up and robbed of a purse containing 80 cents by two men early Tuesday morning in a lonely spot near One Hundred and Eighty-fourth Street and Arthur Avenue. Her screams brought a patrolman, who caught one man, whom she identified.

May Irwin opened her season in Mrs. Black is Back at the Clayton (N. Y.) Opera House last Monday (Aug. 14), to the largest audience that ever crowded the theatre. A special performance was given Tuesday morning for the benefit of those who were unable to secure seats for the evening. The company left for San Francisco Wednesday to play en route at Omaha, Des Moines, and Salt Lake City.

J. Rosenthal has abandoned the starring tour he had arranged for Mrs. Rosenthal (Kathy Osterman), in *The Girl That Looks Like Me* and will manage *Piff! Paff! Pouf!* in which Mrs. Rosenthal will be the Widow Montague. Mr. Rosenthal found that the yellow fever scare in the South would interfere seriously with his bookings and for that reason decided to make the change in his plans.

W. H. Ferris, of *The Sign of the Cross* company, and Josephine Kelly, of Ashland, Pa., were married in Maryland last week.

Charles F. Dittmar has been released by Nixon and Zimmerman in order that he might accept a position as manager for the Mittenthal Amusement company's musical comedy, *Lovers and Lunatics*, with Ford and Gehru and a company of fifty. The season

A TITLED STAGE MACHINIST.
The Marquis de Sourdiac and His Career—
Invented the Aerial Ballet.

When Cardinal Mazarin sought to acclimate Italian opera in France he brought from Parma in furtherance of his scheme a brilliant scene painter and inventor, one Giacomo Torelli, of Fano. Not at all unwillingly did this bright genius leave his native land where his peculiar talents had already seriously endangered his life. Pretentiously spectacular on its mechanical complexity, early Italian opera gave free scope to the stage mechanist in the invention of magical surprises. Where gods and goddesses were the protagonists logic and probability could be very easily overridden, and the whole must have had somewhat of the air of a modern *farce* as played, say, at the Chatelet. Of these openings Torelli availed himself to the full. He was the inventor of a long lived mechanical device whereby all the various portions of a scene could be changed simultaneously. Unfortunately for himself he first sprung it upon an uneducated and superstitious world while officiating at Venice, with the result that the purblind inhabitants put him down as an ally of the devil. He was set upon one dark night in a narrow street by a number of masked assassins, but, drawing his sword, he defended himself gallantly, and although seriously maimed in the hand succeeded in defeating his assailants.

Torelli made his debut in France in providing the scenery and mechanical effects for a spectacular music-drama, the *Finta Pazza* of Giulio Strozzi. The theme was the old story of Achilles in petticoats, but Torelli, knowing that flattery was a dish suitable to all palates, gave a striking view of Paris in one of the scenes. No one apparently worried much over theatrical anachronisms in those days and the dubious compliment was complacently swallowed. Instead of swords Torelli was now assailed by sonnets. This was much more satisfactory and for the next fifteen years the great stage artificer took up his residence in France. During that time, although he was mostly engaged in mounting the elaborate productions at court, French *mise-en-scene*, thanks to his labors, became completely revolutionized. Meanwhile, however, genuine French opera, owing to a variety of drawbacks, was slow in emerging. Native composers were sadly to seek and poets looked with contempt on the functions of the opera librettist. Pierre Corneille had no further use for music than to drown the noise of the machinery while his deities were descending in their cars, and his *Andromedé* (1650) was written in harmony with that contemptuous attitude. Tolerable singers were not scarce, but to appear on the boards in those days meant the loss of civil rights and Christian burial, and absurd compromises had to be effected. When *Andromedé* was performed at the Petit Bourbon in 1650 the vocalists were screened from observation in the coulisses and were provided with dummy doubles on the stage. Such was the price art once paid for stubborn human prejudice!

In olden times, long before the dawn of opera, stage tricks were known as *secrets*, and secrets they were, for the Italian scienisti kept watch and ward over their intricate devices. But danger comes sometimes from unlikely sources, and it may be that Torelli, all unsuspectingly, showed his hand to one who, from his exalted position in life, would never be dreamt of as the emulator and rival of a mere theatrical mechanic. The angel (fallen or otherwise) whom Torelli doubtless entertained unawares, was none other than Alexander de Rieux, Marquis de Sourdiac, in whose veins ran the bluest blood of France. This extraordinary man, whose fortunes were decreed to be prominently identified with the rise of French opera, persistently outraged public opinion by the eccentricity of his demeanor. Blind chance had cast him for the role of aristocrat, but destiny had fitted him for general utility, and the conflict between the opposing forces aroused much indignation in the days when a marquis was supposed to go to bed in his coronet and to be a hero even to his valet. Godless and fearless, utterly contemptuous of the demands of caste and thoroughly democratic in fiber, Sourdiac lived his life in his own way, only availing himself of his *droits de seigneur* so far as they ministered to his appetites or gained him immunity from punishment. In Normandy, where he had a palatial seat, he is said to have instituted a novel kind of stag hunt, in which some suddenly unearthed peasant was made to do duty for the usual antlered animal.

It was precisely at the time that Torelli left France for good and retired to his native city of Fano that the Marquis de Sourdiac burst upon an astonished world in the capacity of stage mechanist. Within his own immediate circle it had long been known that he possessed a natural aptitude for mechanics and was a competent locksmith, but his passion for the theatre was utterly unsuspected. In celebration of the impending marriage of Louis XIV he commissioned Pierre Corneille to write him a tragedy, adapted for music and machinery, after the manner of *Andromedé*, dealing with the quest of the Golden Fleece. The Marquis took upon himself the responsibility of designing novel scenic effects and of carrying them into execution. It was a critical task for a beginner in stage mechanics, but he came through the ordeal with flying colors. The King was unable to be present when La Torsion D'Or was first performed at the Marquis de Sourdiac's château in Neufbourg in 1660, but so glowing were the accounts of its merits that he commanded its reproduction in Paris. Accordingly Corneille's *tragédie à machine* was brought out at the Théâtre du Marais in February, 1661. Great as was Torelli's genius, it was felt at once that a greater had arisen. Effects that the Italian had never attempted were now seen in France for the first time. Hitherto there had been a great sameness about all aerial flights owing to the fact that they simply took place from wing to wing. The Italian system admitted of no other method, but Sourdiac by an entire rearrangement of his upper machinery startled his audience by the apparition of a cupid flying directly toward them from the extreme back of the stage and descending lower and lower as it flew. Equally surprising was the effect in the fifth act where Medea on her dragon in mid-air was attacked by Zethus and Calais, similarly suspended. All three either sang or declaimed while going through the perilous action of an aerial fight.

Shortly afterward the Marquis constructed a small private theatre in his hotel in the Rue Garancière, where from time to time gratuitous representations were given. It was not to be expected that a fad of this sort would escape the attention of the satirists, and Sourdiac's mania was eventually made the theme of *Le Comédien-Poète*, an amusing production by Antoine Montfleury, virtually three plays in one, brought out upon the stage of the Rue Mazarine in November, 1673.

It has been reprinted by Fournel in his collection of "Petites Comédies rares et curieuses du XVII^e Siècle" (Paris, 1884).

In 1669 Louis XIV by letters patent granted Perrin permission to establish an Academy of French opera and to erect a theatre for public performances. Sourdiac at once associated himself with the new venture and in December of the same year entered into articles whereby he became chief mechanist and co-director of the Academy. Considerable delay was experienced in the erection of the new Opera House on the site of Beugnet's tennis court in the Rue de Vaugirard. Sourdiac had determined that the first French public home of dramatic song should be thoroughly provided with under-machinery, and to make the cellars it had been found necessary to excavate more than twenty feet below the surface. Meanwhile rehearsals of the new opera, *Pomone*, were proceeded with at the marquis' country seat at Sèvres. A performance of the work was actually given there before its regular production at the Academy of Music in March, 1671. For the first time in their experience the French public were enabled to see an opera by payment at the doors. Prices of admission ran absurdly high, a pit ticket costing ten livres, or equal to about thirty francs of the present currency. Notwithstanding this and despite the fact that Pomone was disfigured by some silly stage tricks savoring of the cheapest harlequinade, the opera drew crowded houses for eight months on end, and disorders around the doors were frequently so rife that the police had to be pressed into service for the preservation of order. Little wonder that the profits of the partners over the opening production amounted to 120,000 livres. Thriftless and impoverished, Perrin had borrowed various sums from Sourdiac before the enterprise was well under way, and these, in the days of his prosperity, he was loath to repay. Much bickering ensued and finally Perrin was de-

stressed like an escaped lunatic, absolutely unattended. He goes without equipage to the markets and returns with game or codfish stuffed under his *juste-au-corps*. Ever swearing and blaspheming he lives in continual discord with his wife, children and relatives, and haunts taverns and places of infamy. Over his numerous immorality as detailed in this quaint document we draw a kindly veil. Suffice it to say that none of the women at the opera were safe from the advances of this picturesque satyr.

The Sieur de Sourdiac, continues this powerful, if ill-ordered indictment, keeps the opera and its neighborhood in continual disorder. At his hands the stage carpenters, the musicians and the women of the Academy receive nothing but menaces, wrongs, curses, blows. He does many low things unbefitting his rank, such as receiving money at the door, without hat or cloak, appearing upon the theatre devoid of anything save a shirt; whistling to change the scenes, not to speak of a thousand other absurdities that make him a popular laughing stock. Then we hear of more immorality, after which this extraordinary tirade winds up with the intimation that all the mechanists at the opera have deserted, not being able to stand the hair-curving blasphemies and general ill conduct of the Sieur de Sourdiac.

Surely in this case genius had overstepped the border line and merged into insanity. But if so 'twere a healthy madness, for Alexandre de Rieux, Marquis de Sourdiac, seigneur de Neufbourg, pirate, coiner, pawnbroker and sometime stage mechanist, did not cease from troubling until the 7th day of May, 1695.

W. J. LAWRENCE.

LUDLAM SCHOOL CLOSING.

The closing exercises of the Ludlam School of Dramatic Art were held at the Institute Hall, Philadelphia, on July 25. Three one-act plays were given. The Dressing Gown, A Scheme that



Photo Kehrwieder, Phila., Pa.

MAUDE GILBERT.

The above is an excellent likeness of charming Maude Gilbert, who is one of the youngest stock leading women in America. She is a native of Philadelphia, and began her stage career in that city as a member of the Girard Avenue Stock company. With it she played ingenues for a season, and then went on the road with The

Sporting Duchess. The next two seasons she played Felice and Babie in The Little Minister and stock engagements in Rochester and Toronto. The next two seasons she played leads with the Ferris Stock company in Minneapolis and Duluth. Last season Miss Gilbert was leading woman of the People's Stock company, of Chicago.

nied entrance to the theatre. Another poet, Gabriel Gilbert, wrote the book of the second opera, *Des Plaisirs de L'Amour*, but the career of the Academy of Music was doomed and it closed its doors in April, 1672, never to reopen them save as the home of the Italian comedians.

Brief as had been the record of the first French opera house, its meteoric existence was marked by a shower of lawsuits in nearly all of which the Marquis de Sourdiac and his unprincipled tool Champeron figure as defendants. An old indictment of the pair, still preserved in the archives of the Comédie Française, gives a painful picture of their unprincipled conduct and throws a lurid light on the immorality of the coulisses under the *ancien régime*. M. de Sourdiac, we are told, although chief of the younger sons of the noble house of Rieux, was a man of the world, vulgar in his conduct and his manners. He had never attended at court or been employed in the army, but during the civil wars he took advantage of the prevailing confusion to commit unauthorized piracy on the coast of Brittany. It is true he was a good carpenter and a skillful worker in iron and knew something about theatrical machinery; nevertheless he was a man charged with crimes, suspected all his life of making base coin at Neufbourg and accused of a dozen assassinations. He figures publicly as a pawnbroker, lending out money on pledges at the monthly rate of two sous per livre, as all the old clothes dealers in Paris can testify. He is dissolute in his habits and runs about the

Failed, and Ici on Parle Français, in which the following pupils of the school took part: David Burton, Miss E. V. Ross, Elsie West, W. H. Sylvester, H. B. Stratton, Miss M. M. Wilson, John L. Hayes, W. H. Hoedit, Miss B. Remington, Helen N. Collier, Mrs. J. W. Eaton, Hortense Rasenier, Coleman Crowers, L. R. McGeevy, Ernest Kraus, Mrs. J. J. Jollivet, Gladys Olsen, Lella Olson, Katherine Adams.

NEW THEATRE FOR SARATOGA?

Joseph Ullman has purchased a lot on Spring and Putnam Streets, Saratoga Springs, and intends to begin at once the erection of a club house, casino and theatre. It is said, to be ready for opening next season. The theatre will be thoroughly modern and large enough to house some of the biggest productions.

ENGAGEMENTS.

George E. Atkins, for Gramontta, the Filippo spy, in Charles E. Blaney's *Across the Pacific*.

Herbert De Guerre, with W. C. Nankeville's production of *The Village Parson*.

Olive Wyndham, to play her former role in *Raffles* next season.

Edward L. Walton, to play Abe Nathans in *Shadows of a Great City*.

Ester Lyon, for the leading role of Lady Mary in *The Truth Tellers*.

Mary Hampton, by Arnold Daly, for the lady in *The Man of Destiny*.

Mrs. A. S. Wheatecroft has re-engaged John C. Dempsey as conductor of the operatic department of the Stanhope-Wheatecroft School.

SOUTH AFRICA.

The Cingalee—A Dramatic Stock Company in Prospect—Notes.

(Special Correspondence of *The Mirror*.)

JOHANNESBURG, July 10.

William Haviland, the well known English actor who toured the United States a few seasons ago as a leading member of Martin Farley's company, has arrived in South Africa to star under Wheeler's management in a series of Shakespearean revivals. Mr. Haviland is one of the best liked players that has ever visited this country, this being his third visit, so a very successful tour is assured. I understand that Mrs. Haviland (Amy Coleridge) is not a member of the supporting company, but that his leading woman is Edythe Latimer, an accomplished actress who was associated with the late Wilson Barrett for a number of years. Miss Latimer is therefore well known to playgoers throughout England, America, Australia and South Africa. The company is at present playing at the Theatre Royal, Durban, and will reach Johannesburg at an early date.

The Cingalee is the current attraction at His Majesty's Theatre, and the house has been packed at every performance during the past three weeks. Present indications show every possibility of its outrivalling *The Orchid* in popularity, which takes some doing, for that play had a phenomenally successful run. The success of the Cingalee is not far to seek, for it contains many fine musical numbers and it abounds of very acceptable humor and the flavor of Eastern romance; besides these attractions the Edwardes-Wheeler management has given the play the most lavish staging possible, Alfred Terraine's scenery being quite a feature. The individual hits in the presentation are made by Victor Goriot as Chambuddy Ram, Miles Clifton as Sir Peter Loftus, Daisy Wallace as Peggy Sabine, Anna Hickisch as Lady Patricia Vereker, Maude Thorne as the Cingalee Tea Girl, Nanora. The balance of the company, particularly Edmund Sherras as the Hon. Harry Vereker and Arthur Staples as Boobamba, were all satisfactory. The present season of the Gaely company in Johannesburg is for only three weeks longer, owing to arrangements made long in advance for Mr. Haviland to open early in August. Johannesburgers will therefore have to wait several weeks before they have an opportunity of making the acquaintance of The Duchess of Danzig, Veronique, Madame Sherry, and The Cherry Girl, all of which are included in the Gaely company's repertoire.

The Standard Theatre was closed during the whole of last week owing to the delayed arrival of the Sass-Nelson Musical Comedy company, the members of which reached Johannesburg yesterday, and will be seen to-night in *The Talk of the Town*, a musical farce by Seymour Hicks, which ran for over twelve months in London. Since the Sass-Nelson organization played in this city early in the present year they have paid a phenomenally successful visit to South America, appearing in about twenty different musical productions at the Odeon Theatre, Buenos Ayres, among which were *The Earl and the Girl*, *Merrie England*, *The Belle of New York*, *The Orchid*, *The Cingalee*, *A Country Girl*, and *Gentleman Joe*. I understand that the firm of Sass and Nelson, Limited, have secured the sole rights for the Argentine of all the George Edwardes Gaely productions, and that they will continue to exploit that country in conjunction with South Africa. James Nelson is most enthusiastic over the possibilities of the South American theatrical field, and I hope to be able to give *Mirror* readers a few of his impressions at an early date.

A large and demonstrative American crowd assembled at the Empire last Tuesday night (Independence Day), evidently intent on running the "show" themselves, judging that they came with their pockets filled with fire-crackers, with which they commenced to bombard the stage directly the first American turn came on. Happily it was a comedy acrobatic act and the performers had either to play up to the fireworks or retire from the stage, so they played up to it by introducing new business. A singing act could never have continued through such a disturbance, for the young bloods not content with exploding an occasional cracker soon commenced hurling whole packets of the dangerous explosives on the stage, until the management were compelled to eject the disturbers from the house.

Expectation runs high at the Empire to see how the management can with each "three weekly" change of programme equal its previous bookings, but disappointment rarely comes. In the current bill we have those famous comedy musicians, Binna, Binna and Binna as headliners and first favorites. The graceful Alice Capitaine wins unbounded admiration in her clever trapeze performance. Mabel Hind appears in an original little Japanese scene. The clever dancing of this little girl pleases the audience immensely. May Mara, a recent recruit from the musical comedy field, looks charming and sings several Cingalee musical hits in an excellent manner. The big laughing hit of the bill is scored by the American Hebrew dialect comedians, Jordan and Harvey, whose patter is irresistible, and the Yiddish cake-walk finale to their act brings down the house. There are several other strong numbers in the bill, which includes Fred Poplar, a clever comedian; Kitty Wager, English comedienne (an immense favorite here); Caron and Herbert, American comedy acrobats; Eddie Bernard, American monologue comedienne; Madeline and Kenneth McCloud, in a sketch entitled *The Lady and the Dog*; Jenny Belmore, comedienne, and the biplane.

William Haviland will establish the stock system of dramatic companies in South Africa for the Messrs. Wheeler. In future only principals will be brought over from England and America. By this policy it is conceded that a higher standard of dramatic fare will be provided than has been possible in the past, because of the enormous expense incurred in importing large companies of from thirty to sixty artists to this country for tours of a few months' duration. The Wheeler management is holding voice trials at His Majesty's every Tuesday, thus encouraging local aspirants who wish to adopt the lyric stage as a profession. Under the new system the firm hopes to induce the most eminent stage celebrities to visit South Africa.

May Edouin and Fred Edwards in *A Bachelor's Dream* will be featured in the next change of bill at the Empire.

Leonard Raynes' new English dramatic company opens at the Standard Theatre early in September.

The Kellino Family of acrobate, Hart and Leo, and McDonald and Huntingdon are among the artists now at the Cape Town Tivoli who are leaving for England July 26.

Sydney M. Hyman, the London vaudeville agent, and Aubrey Hyman, of the Hyman South African music halls, are visiting America in search of attractions and novelties for the Empire, Johannesburg, and the Tivoli, Cape Town, and are also booking talent for several vaudeville tours in Europe.

Bostock and Wombwell's Circus and Menagerie will shortly leave these shores for a two years' tour through India, China, Japan and Australia, after which the show will return to South Africa.

Mrs. Langtry will commence her South African tour under the direction of B. and F. Wheeler early in November of this year.

J. M. DORRISON.

CUES.

Rehearsals for *The Duchess of Danzig* began yesterday.

Arthur Byron has been placed under contract by Liebler and Company and will probably be starred as Latimer in Channing Pollock's dramatization of "In the Bishop's Carriage."

The Thalia Theatre company of Yiddish players leaves for Canada at the end of the week to play a short season in the provinces, beginning at Montreal. Madame Lipzin will play the leading roles and Samson Thurber has joined the company for this tour.

the Hobart Judah Star and Havlin control, with Charles L. Bowd as local manager.

May Iris is booked for the Aug. 22; the regular season, however, will not open until September.

The Olympia is to open Sept. 10 and the new Burwood about the middle of September.

JOHN R. RINGWALT.

COLUMBUS.

We of the journalistic fraternity, who are usually accorded more privileges than the common layman, are breathing the genuine New York atmosphere this week with a vengeance, and that we appreciate it can be gathered from the sphinxlike stillness we assumed when we found ourselves in attendance on an impromptu reception in the dressing-room of the Empire Theatre this week. The various members of the new stock are appearing in three and four, and most of them are coming direct from New York. A person endowed with the poorest sort of an imagination can picture to himself the general scene that would ensue when an aggregation of actors severely insisted on telling all they knew. And fresh from the "hotbed"—where, such vacation yarns!

Rehearsals have started for the opening 28 of the stock co. at the Empire. The initial bill is to be The Charity Ball.

The season is in full swing up at the High Street and capacity business has been the rule from the time the doors were open. Manager Harper is holding the gallant rods down with an iron hand and the boisterous conduct that has prevailed heretofore has been reduced to almost the minimum. Dora Thorne opened week 17 and Uncle Josh Spruceby finished last three days. Both attractions were up to the mark set and pleased.

Frederick Phinney, of Chicago, representing the Dusen Investment of New York, was in the city last week and held a conference with the managers of the Zoological Gardens with a view of furnishing whatever capital was necessary to complete the park and develop the property to its deserved proportions. With Mr. Phinney was C. A. Dixson, accountant to the Dusen Co., who expressed his opinion as being very well pleased with the future of the park and that he would recommend it as an investment. The financial troubles of the Zoo managers have not prevented them from running the park and the attractions as usual, and good sized crowds have been in evidence right along.

Dixvalo has been the big feature at Olentangy Park for the past two weeks and large crowds have daily witnessed his daringfeat. In a driving wind and rain storm 12, with a mere handful of spectators, he leaped the loop at the time act. It was simply a case of keeping up his end of the contract and taking ten times his usual chances for a safe journey around the circle.

Minting the Marvel is performing his unicycle act at Indiana Park and is drawing well.

Adolphus Boerner, a once famous French-German actor and at one time manager of the Louvre Theatre, Paris, is in this city. JOSEPH R. HAGUE.

LOUISVILLE.

Nettie the News Girl was the offering at the Avenue Theatre for the second week of the season. In spite of extremely warm weather the manager's house was very good and the play and the really excellent co. made a very favorable impression. For His Brother's Crime is underlined.

The season at the New Buckingham will open 27. The Whallen Brothers, under the able direction of Horace McCracklin, business-manager, have during the intermission since the close of last season made many improvements at this popular playhouse, and it is believed it will continue to be the "gold mine" it has proven in the past.

Sept. 4 is announced as the date for the season's opening at Madison with the Al. G. Field's Minstrels as the attraction. Manager John T. Macaulay has returned from New York, and exhibits a very fine booking, embracing the very best of the high-class traveling co. While Colonel Macaulay was away Business-Manager John L. Crovo, assisted by Harry Burke, superintended the very extensive changes at the pretty little theatre. It has been much beautified inside and out, and now is a thoroughly up-to-date place of its kind.

The Kithkin Band is drawing very large business at Jockey Club Park, and Manager Winn and his associates in the venture are wearing broad smiles as the checks roll in.

Here Kindermann and the German Marine Band gave two farewell concerts Sunday, 19, at Riverview Park. The attraction drew very large and well pleased crowds.

Zadie Harris, Louisville's pianist and composer, will go on the road during the coming season, and has already booked an attractive route. Educated in Europe, possessed of natural talent, a remarkable personality, and much ambition, there is every reason to believe this young artiste will prove a success in her chosen field of musical endeavor.

A feature of the improvements at all of the Louisville theatres is the electrical displays. When the season opens this city will present quite a metropolitan appearance in consequence.

Lorne Moffert, formerly of the Masonic and last season in the box-office at Bookins', has accepted the position of treasurer at the new Majestic at Boston, Mass., and leaves in a few days, taking with him the best wishes of a host of friends.

CHARLES D. CLARKE.

TOLEDO.

Burt's opened the season with Reid and Gordon's big production, A Slave of the Mill, 13-14. The drama is described as a sensation on frenzied finance and the descriptive fits. It was full of well-known Reid climaxes, which always please the melodrama lover. Charles D. Perkins as the hero delivered the goods. Leon McElroy was the villain and Orris Ober the heroine. The piece gave satisfaction in every particular and the houses were good. C. M. EDSON.

CORRESPONDENCE ALABAMA.

MOBILE.—The Olympia Opera co. 7, 8 gave a benefit performance at the Knights of Pythias' festival in an open air vaudeville bill 9-12. The Peacock was given, which is not the best thing this co. has given here. Play was cut in considerably, though co. strived hard to please. Little Kendall and Lee Addams bowed heavily in their song and dance, Ching a Ling Foo. Enaline Young, while not cast for a part, introduced some coon songs in her own satisfying way. Co. closed engagement 14-19, when a mighty change of bill will be given.

HUNTSVILLE.—CASINO PARK THEATRE (John L. Hay, mgr.): The Jefferson Stock co. ended a very successful two weeks' engagement Saturday night, 12; good business and pleased audiences. Miller Brothers, with their diorama began a week's engagement 15.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Helman Stock co. 7-12. Plays: The Private Secretary. Just from Japan, and Adventures of a Love Letter; pleased very good attendance entire week.

BIRMINGHAM.—ITEM: Both the Bijou and the Jefferson will open for the season the first week in September.

ARIZONA.

PHOENIX.—EAST LAKE PARK (Charles F. Berger, mgr.): Ethel Tucker Stock co.; good performances and business. Under City Lamps, Magna 28-31.—ITEMS: Ernest Lamont, who leave from Springs, Ariz., Aug. 16 for New York. R. M. Harvey, advance agent for Barnum and Bailey's Circus, was recently in this city; circus booked for Oct. 2. First tour west of Denver.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Hunt the magician; Copeland and Copeland. Miss Wardell, Delmore and Darrell, Mai Roberts, and the kindred 7-12 to large business. Next week: Wilson, Trin, Kenton and Loraine Jones and Walton, Mai Roberts, and the kindred.

FAYETTEVILLE.—OPERA HOUSE (J. C. Harries, mgr.): This new opera house will be opened some time in the early part of next month. It has a seating capacity of 1,000 and is elegantly furnished. It has a very large gallery and an extra large stage, being 30 x 60 feet.

CALIFORNIA.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): The Bates Stock co. July 31 in May Blossom; fine production to large houses.

COLORADO.

LA JUNTA.—THEATRE (E. C. King, mgr.): Irma Opera co. 8 presented Miss America; rather light, but well rendered, giving good satisfaction; business good.

CONNECTICUT.

BRIDGEPORT.—POLY'S (E. Z. Poll, prop.; J. C. Criado, mgr.): Unusually good business is greeting

Lawrence R. McGill and Gertrude Shipman and the rest of the stock co. 14-19 in My Uncle from Japan, a three-act farce, preceded by The Benediction, a twenty-minute pathetic comedy by Francis Owen, of the stock co., which had never before been presented. It received four to ten curtain calls nightly, especially for the work of the author as a child-loving old army veteran. In the play following, aside from the principals, comedy of applause bringing kind was offered by Jessie Pringle and Francis Owen. Marguerite Hovey replaces Maudie Stoddard in Valentine 21-23.—SMITH'S THEATRE (Edward C. Smith prop.; A. E. Culver, bus.-mgr.): Season opened 17 with Dockstader's superlatively presented minstrels. During the Summer entirely new electrical equipment has been installed, of the Edison type, and a row of orchestra chairs has been sacrificed to make room for a thirty-six-musician orchestra pit, thus avoiding last season's annoyances when the big orchestra came to town. Painting and recarpeting have put the house in perfect order, and the south window provides great Burlesques 21-23.—ITEMS: Valentine will resume at Poll's on Sept. 4, following the close of the second summer stock season 2-During a heavy downpour incoming Manager Mitchell, of Poll's, was presented 18 with a handsome umbrella by the house attached.

Treasurer A. E. Culver, of Smith's, has been promoted to business-manager, to allow Mr. Smith more leisure on account of rather poor health. John J. Fitzpatrick is promoted to the treasurer. Instead of the minstrel, Maudie Smith left with house electrician William H. Lyons, and the result proves his good judgment. A new office has been erected for Business-Manager Culver, of Smith's. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (Hubert Brothers, mgrs.; C. C. Collier, res. mgr.): Lew Dockstader and his popular minstrels will open the season 19. The advance sale has been large. Chauncey Olcott Sept. 2.—NEW HAVEN THEATRE (G. R. Bunnell, mgr.; W. H. Van Buren, ass't. mgr.): Captain's Last Fight to banner business 17-19; excellent melodrama well played. The Millionaire Detective 21-23. Hentsch-Santy co. 24.—ITEMS: C. C. Collier spent six weeks in Los Angeles. Col. William Rhoades 14 to a large and appreciative audience was well received.

PERU.—WEBB OPERA HOUSE (R. R. Wallace, owner; Frank Burt, mgr.; F. B. Webb, local mgr.): A. W. Martin's U. T. C. opens here 17.—BOYD PARK (James Irwin, mgr.): Henri Morin's French Band came 18; biographies.

BLOOMFIELD.—OPERA HOUSE (W. L. Shirkard, mgr.): Kilroy and Britton's An Aristocratic Tramp 15; business and co. good. A Royal Slave 22.—ITEM: Snyder and Dowger's Wild West Show pleased two large audiences 9.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Gross-Loyall Stock co. 21-26, except 23. Sultan of Sulu 25.—NEW PHILLIPS THEATRE (O. G. Murray, mgr.): National Stock co. 21-26.

DECATUR.—ROSSE OPERA HOUSE (G. W. Rose, mgr.): The Holy City 11 to full capacity and general satisfaction. A Poor Relation 17. The Mid-night Flyer 23.

COLUMBUS.—CRUMP'S THEATRE (G. F. Gottschalk, mgr.): House has been thoroughly overhauled and partly redecorated and will open season 30 with HI Henry's Minstrels.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis, mgr.): A Royal Slave 8 (return) to capacity house; best of satisfaction. The Eagle's Nest 16, 17. A Poor Relation 22. A Millionaire Tramp 31.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Vogel's Minstrels 10; good house and performance. Hans and Nix 18. Drake Stock co. 21-26.

ALBION.—HOWARD OPERA HOUSE (G. O. Russek, Jr., mgr.): The Midnight Flyer 21. Over Niagara Falls 20. Uncle Josh Spruceby Sept. 7.

BLUFFTON.—GRAND OPERA HOUSE (F. E. Egle, mgr.): House opened with The Holy City 12; good co. and business. A Poor Relation 16.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Dixon and Fields in Hans and Nix 14 to good house.

EVANSVILLE.—PEOPLE'S (Pedley and Burch, mgrs.): Happy Holligan 13 opened the season to splendid house. An Aristocratic Tramp 20.

PORTLAND.—AUDITORIUM (W. H. Andrews, owner.): The Holy City 9; good, to good business. Niagara Falls 28.

LA PORTE.—HALL'S THEATRE (C. M. Brana, mgr.): HI Henry's Minstrels 14 to 8. R. O.; failed to please.

CRAWFORDSVILLE.—MUSIC HALL (M. K. Townsley, mgr.): Season opens 16 with Gordon and Bennett's A Royal Slave.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Uncle Josh Spruceby 17. An Aristocratic Tramp 23.—ITEMS: The Grand is newly decorated and presents a very attractive appearance with which to commence the new season.—Mr. J. Frank Jersey was in Okaloosa last week looking after his interests at the Masonic Opera House there.—The Fifty-fourth Regimental Band is again dispensing its melodies to large and appreciative crowds at the City and Caldwell's parks. Ottumwa District Fair dates are 25-29. The stock co. of Ottumwa Opera House, Mr. Jersey, called the Modern Street Theatre and finally known as the Bijou Theatre under Charlie's management, has been made to the I. N. G. Co. G. and is to be the armory for the co. A vaudeville show will be continued in the house this Winter, under the management of J. E. Jackson, of Sedalia, Mo., the Crystal Circuit.—B. Christy goes to Fond du Lac, Wis., and will manage a vaudeville house there, and will control one at Ripon and Madison also.

AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Too Proud to Beg opens the season at this house 22.—ITEMS: Manager Ellsworth announces the booking of the finest list of attractions in the history of the house for the season.—After contracting with the National Carnival Co. for a Harvest Home Festival here 20-Sept. 26, the City Council sat down hard on the propositions and declined the use of the streets. As a result the enterprise was abandoned.

FRANK E. FOSTER.

KEOKUK.—OPERA (Chamberlin, Harrington and Co., mgrs.): Mack Swain Repertoire co. will open here for the 18-19 season. The Peacock 6-13 drew good houses in spite of the warm weather; good performances.

WAUKESHA.—SCHWARTZ THEATRE (Wigfield, Rowland and Clifford, lessees and mgrs.): Charles A. Takacs, res. mgr.: Big Hearted Jim 12; good co.; good house. The Four Huntingts 15; good co.; fair house. His Highness the Beg Sept. 2. Mahan's Minstrel Carnival 22. The Comedy 23. Stage Manager Miller has resigned last week but the management promised him to stay for a time longer.

RAVENNA PARK AND THEATRE. (J. J. Murdoch, mgr. H. T. Buck, res. mgr.): Rivoli's Italian Band week 14; drawing good patronage all the time.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): An Aristocratic Tramp 9; fair house. The Holy City 10; small house. That Little Swede 12; fair house.—ITEM: Chamberlin, Harrington and Co., the present lessees of the house, will open Sept. 1 become its owners, they having purchased a majority of the stock of the Opera House Association. No changes will be made this season, but at its close the house will be rebuilt and refurnished.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Dr. Jekyll and Mr. Hyde 9; pleased fair house. An Aristocratic Tramp 13; satisfied. On the Bridge at Midnight 17. Cherry Valley 19. Why Women Sin 26. Sandy Bottom 28.—ITEMS: The Clinton's Minstrel Carnival 21. The Comedy 23.

WILMINGTON.—SHAWARD'S THEATRE (Wm. A. Sturgis, mgr.): The Peacock 6-13 drew good performances and business. The Peacock 6-13 drew good performances and business.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Preliminary Summer season opened 11 with Why Women Sin to good matinee and fair evening business. The Missouri Girl 12. An Aristocratic Tramp 18. Uncle Josh Spruceby 17. His Highness the Beg 24. Too Proud to Beg 26. The Swedes 28.—ITEMS: Farmer Burns and Young Sandoval 10 in wrestling match to small business. Burns winning. Morey Stock co. opened 13 to big business.—ELECTRIC THEATRE (C. S. Abell, mgr.): An electric theatre has been opened near Sixth and Main Streets in a large storehouse and has been doing good business with moving pictures. The matter of establishing it as a permanent vaudeville house is under consideration.—ITEM: F. E. Foster, late of the New Amsterdam Theatre, has been appointed resident manager of the Keokuk Opera House, which is a part of the Chamberlin-Harrington circuit. He has opened his office here and has made a very favorable impression among those whom he has met. The theatre is being thoroughly renovated. An asbestos curtain has been ordered and an iron fire escape will be constructed to afford additional exit from the balcony and gallery.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Preliminary Summer season opened 11 with Why Women Sin to good matinee and fair evening business. The Missouri Girl 12. An Aristocratic Tramp 18. Uncle Josh Spruceby 17. His Highness the Beg 24. Too Proud to Beg 26. The Swedes 28.—ITEMS: Farmer Burns and Young Sandoval 10 in wrestling match to small business. Burns winning. Morey Stock co. opened 13 to big business.—ITEMS: The Clinton's Minstrel Carnival 21. The Comedy 23. The Peacock 24-27.—AUDITORIUM (William Foster, mgr.): Week 22, State Fair week, Woodward Stock co. in repertory.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): A Human Slave will open the season here 20.—LAKE MANAWA: The extreme warm weather is driving crowds to this popular resort. Covert's Band continues to please at afternoon and evening concerts. Chamberlain, Harrington and Co., the present lessees, being a dancing feature. H. L. Hoffman, baritone, and the minstrelsy pictures crowd the Casino Theatre nightly. Professor Andrews' balloon ascensions and Flicker's high dive still remain popular with the crowds.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): May Iris in Mrs. Black to Back 21 will start the season on its way. Week 25 His Highness the Beg.—GRAND OPERA HOUSE (William Foster, mgr.): Season opened 13 with A Human Slave; excellent business; co. strong. Too Proud to Beg 17-19. At Cripple Creek 20-23. The Flaming Arrow 24-27.—AUDITORIUM (William Foster, mgr.): Week 22, State Fair week, Woodward Stock co. in repertory.

CENTERVILLE.—DRAKE AVENUE THEATRE (Payton and Swearingen, mgrs.): Season opens Sept. 6 with His Highness the Beg.—ITEM: Payton and Swearingen have completely remodeled and enlarged the Opera House, making it modern and up to date. The name has been changed from Armonia Opera House to Drake Avenue Theatre.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Uncle Josh Spruceby 12; fair house 10. Dr. Jekyll and Mr. Hyde 17. On the Bridge at Midnight 18. Sandy Bottom 28. That Little Swede 31.

SIOUX CITY.—RIVERSIDE PARK PAVILION: The Howard-Durset co. 13 opened the last week of their Summer engagement at this popular resort. The

23. Human Hearts 26. Liberty Belles 28. Rice and Barton's Big Safety co. 25.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollingshead, mgr.): Lovers and Lunatics 26. Human Heart 26. Bell Boy 26.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgr.); W. F. Marion res., mgr.); Cook Church Stock co. co. 12; The Chaperons 12; The Man on the Phone 14; The Good Soldier at every performance. Uncle Tom's 18. The Americans 25. Hop Ward 26. Little Johnny Jones 28. Harvey and Gage Stock co. 29-Sept. 2.—ELIJAH (D. K. Buffington, mgr.); Buffington Stock co. presented The Fatal Seal 14-19, and pleased. J. Frank Burke as Walter Huntington was seen at his best. Ethel Elder, who has succeeded Gertrude Duane Magill, made her first appearance with the co. as leading lady, and was given a hearty reception. Miss Elder is an intelligent and very clever actress. N. H. Barraud as George Le Clair and Nat Leffingwell as Goldstein were excellent; they always are. Everett Aldrich, a talented light comedian, was well cast in the character of Sunsey. Raymond L. Bond as Frenchy was very good, and proved that he can do justice to any part in which he is cast. Mr. Bond has become a great favorite with the patrons. Florence Hartley made her first appearance with the co. 14, and pleased. Josephine Aldrich joined the co. 14. and was seen in small parts. Marcella Forrest played Kate Danville excellently. Miss Forrest will play heavier with the co. for the balance of the season. Jane Ferguson rejoined the co. 14, and received a warm welcome. Marjorie Fletcher was well cast, and pleased. Stage-management and effects good. Attendance good. City of New York 21-26.—ITEMS: Jessie Blaine Everett, of The Geese of Geek co., is visiting friends in this city. W. H. Burdick has decided to remain in store for the coming season.—A hundred photos of Raymond L. Bond were given away at the matinee 14.—Florence Mack will have a reception after the performance 17.—The co. at the close of their engagement in this city, will open at Shaeby's Theatre, New Bedford.—John D. Garvey, advertising agent of the Academy for a great many years, left 17, to go in advance of the Bennett-Moulton co.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.); George Primrose's Minstrels 7 won the highest plaudits of packed houses. Ben Harris' Vanderville co. 11, included Eddie Fay, James Thornton, May Hall, and Bradley Strong. Harding and Ah Sid, Mile. Olive, Vernon Jarreau, and others. The small audience was appreciative. Oak-Carrier 14-19, and directed by Ruby Bryant. Fay, An Homage to Millions, A Game of Hearts, The Little Avenger, The Colleen Bawn, Little Miss Military, An Actor's Romance, Folly of a Butterly, Her Only Crime, My Mother-in-Law's Mishaps, and The Little Red School House. Opened to capacity, and business continues excellent. Eight Bills 22. Happy Ward 24.—HATHAWAY'S (Theodore B. Baylies, mgr.); John M. Hathaway, res. mgr.); Hathaway Stock co. in Captain Swift 14-19, excellent business. With him, the leading ladies were entirely satisfactory in the title-roles, and he immediately jumped into popular favor. Kathleen Mavoureen 21-26. Kit the Arkansas Traveler 26. Sept. 2.—ITEM: Fannie Grant will close 19, and Minnie L. Christie, a former member of the co., will return 21.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.); Dockstader's Minstrels 9 was one of the best performances of the kind ever seen here; Dockstader's allusions to things local made a decided hit. The Lorne Elwyn co. opened a week's engagement 14 to S. R. O., and gave pleasing performances throughout the week. Plays: The Black Hand. For Home and Honor, Why Women Hate. The Hand of Tennessee. The Crimson Slave, Cinderella, and The Hand of Man. Fay, Tammy in The Same Old Set. 1.—HOOMAC VALLEY PARK (W. P. Meads, mgr.); The New York Novelty co. week of 14 drew large crowds in this popular resort.—ITEM: Dan Kilgore has been engaged as pianist for the rest of the season at Valley Park Theatre.—Richmond Theatre will open during the early part of September with Manager Meads in charge. High-class vaudville will prevail during the season.—At Valley Park Theatre the past week the Orpheum co. made good.

HOLYoke.—OPERA HOUSE (G. H. O'Connell, acting mgr.); Dockstader's Minstrels 10; crowded house; splendid performance.—EMPIRE (T. F. Murray, mgr.); Will open 21-22. Dangers of Working Girls being the attraction.—MOUNTAIN PARK CALENDAR (Robert Kase, mgr.); The Lady Slavey 7-12. Dances 14-19. Both played to satisfactory business.—ITEM: E. O. Gilman, owner of Opera House, has not appointed a permanent manager for the house yet. He expects to lease the property to one of several negotiating for it.

LYNN.—THEATRE (Frank G. Harrison, mgr.); Drama open for the summer with Dot Carroll on 21-22. West End 23. A Pair of Pines 26. Winnipesaukee Minstrels closed 31.—ITEM: Work on the new theatre is being hurried along for the opening 14. Manager Harry Kaine is positive that everything will be in shape for that date. This theatre will be a vaudville house and is to be known as the Auditorium. William Morris, of New York, has charge of the booking.

REVERE.—ITEMS: Zelia O'Connor, the popular musical director at the Mammoth Theatre, is considering several offers for next season.—Manager Raymond is offering a \$10 prize for the best amateur picture of the night electrical display at the Point of Pines.—West End and Lynn Daily Visiting 21-22. Stop here, will open their season in A Pair of Pines at Lynn 26.—Lynn Kennel Club will hold dog show at Point of Pines 18, 19.

PITTSBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.); Whalom Opera co. in Cinderella, and the Prince 14-19 opened to good business. Rose Murray as Cinderella, Lois Garneau as Jack, Hattie Belle Ladd, Sammel Brothet, Goldie Channell, and Tom Calahan were very acceptable, while Sylvia Cornish as Titania and Jack Leslie's Robinson Crusoe made a hit. Lost, Strayed or Stolen 21-26.

MICHIGAN.

PETOSKEY.—GRAND OPERA HOUSE (Willard P. Hopkins, mgr.); Notwithstanding the fact that John and Fred have been furnishing first-class attractions nevertheless, no account of a lack of support, they were compelled to close up last week. Actors and musicians became stranded in town and a benefit performance was given for them on Monday evening to a crowded house; receipts sufficient for relief.—ITEM: The Hiawatha play on the lake still keeps drawing large crowds of summer visitors. This performance is carried out by about thirty-five full blood Ojibway Indians in the Ojibway tongue, under the management of L. O. Armstrong. It might be interesting to note here that the most realistic part of this Hiawatha is at its close and in the departure of Hiawatha.

MARQUETTE.—OPERA HOUSE (A. F. Koepsch, mgr.); The Chaperons 18. Dora Thorne 17. In Old Kentucky 19. The Paraders 20. The Girl from Kay's 20. Under Southern Skies 21. Robinson Stock co. Sept. 4, 5. Our New Minister 6. Robinson Stock co. 7-8. Two Little Waifs 12. Our New Minister 14. Her Only Sin 18. Marriage of Kitty 19. Her 20. The Munany and the Humming Bird 25.

ST. JOHNS.—ALLISON THEATRE (O. L. Eisler, mgr.); Season opened with J. C. Lewis' St. Plunkard 14; large house; pleased. Two Orphans 18. Dora Thorne 21. John Vogel's Minstrels 24. Little Red Riding Hood 25. Middleton Stock 21-Sept. 2. The house has been decorated and refitted throughout during the summer.

PORT Huron.—CITY OPERA HOUSE (J. T. Bennett, mgr.); The Chaperons opened the season to a small audience; fair on. St. Plunkard 18. Little Red School House 19.—ITEM: Manager Bennett reports numerous bookings for the Victoria Opera House of Sarnia, Ont., which is to be run in connection with the City Opera House.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgr.); A Convict's Daughter 8; big house; good performance. Uncle Josh Sprucey 12; good, satisfactory business. Out of the Fold 14 canceled. A Royal Slave 22. The Holy City 26. Under Southern Skies 26.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.); Vogel's Minstrels 12; pleased good house. Dora Thorne 15. Good co. and house. Under Southern Skies 22. Told in the Hills 26. Country Kid 29. Too Proud to Be 31.

MUSKEGON.—GRAND (E. R. Reed, mgr.); Vogel's Minstrels 13; pleased fair business. Waifs of New York 20. Under Southern Skies 23. Dora Thorne 27. Her Only Sin 30. As Told in the Hills Sept. 3, 4.

SAGINAW.—ACADEMY OF MUSIC (John Ward, mgr.); Season opened 12 by the Al. G. Field Greater Minstrels, many new novelties were introduced and co. made a hit to a S. R. O. house. The Chaperons

15. COLDWATER.

TIBBITS' OPERA HOUSE (John Jackson, mgr.); The Holy City 16. John Vogel's Minstrels shifted from 24, account carnival on streets, to later date. J. C. Lewis in St. Plunkard 20.

HANCOCK.—KERRIDGE THEATRE (Ray Kerridge, mgr.); The Chaperons 19 opens the season here. In Old Kentucky 22.—ITEM: The house has been thoroughly renovated.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.); A Thoroughbred Tramp 7 to big house; pleased. Uncle Josh Sprucey 12. A Royal Slave 24. Nixon's Street Carnival 21-24.

MANISTIQUE.—NEW OPERA HOUSE (Hancock

and Crowe, mgr.); Hooligan's Troubles pleased a large audience 4. Lady of Lyons satisfied a small house 11. A Thoroughbred Tramp 15. A Convict's Daughter 16.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.); Dora Thorne 13, 18; very good performance to good business. Thoroughbred Tramp 18.

PLAINWELL.—Gordon and Bennett's A Royal Slave 14 to excellent satisfaction, but light business. East Lynn 26.

CALUMET.—THEATRE: The Chaperons 18. In Old Kentucky 21. Vogel's Minstrels 23.

MINNESOTA.

WINONA.—OPERA HOUSE (M. O. F. Burlingame, mgr.); Jack Hoefler Stock co. 7-12; good co. and business. Plays: Camille, Divorce Cure, Way Back East, The Black Flag, Happy Hooligan, Deadwood Dick Hoefler Stock co. week of 2-14.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.); On the Bridge at Midnight 17. Wilton Lackey in The Pit 18. Uncle Josh Perkins 22. Under Southern Skies 23.

FAIRBAKES.—OPERA HOUSE (Ward and Argen, mgr.); On the Bridge at Midnight 11; good, good performance to good business. Honest Hearts 22.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.); On the Bridge at Midnight 8; good performance to fair business. Under Southern Skies 17.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Maier, mgr.); Williams Comedy co. week of 7, presenting The Girl I Love, The Western Girl, Wolves of New York, Her Lordship, The Counterfeiter, A Real Live Baby. Her Lordship has decided to remain in store for the coming season.—A hundred photos of Raymond L. Bond were given away at the matinee 14.—Florence Mack will have a reception after the performance 17.—The co. at the close of their engagement in this city, will open at Shaeby's Theatre, New Bedford.—John D. Garvey, advertising agent of the Academy for a great many years, left 17, to go in advance of the Bennett-Moulton co.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Phillips, mgr.); Season opened 13 with The Flaming Arrow, one of Lincoln J. Carter's thrilling melodramas, playing to capacity; good co.; play well staged. Woodward Stock co. opened 14 for a season of three weeks, presenting Du Barry 14-18 to full house; Belle of New York 17-19; Dora Thorne 20-23; The Girl I Left Behind Me 27-30.—TOOTIE THEATRE: Will be under the management of C. G. Phillips this season, playing first-class attractions only. Season opens Sept. 3 with Ethel Barrymore.

JOPLIN.—OPERA HOUSE (J. S. Moore, mgr.); House opens 18 with Billy Kendals' Minstrels. Peter R. Bepton's Comedians 21-26.—ITEMS: Billy Kendals' Minstrels have been engaged as a feature attraction for The Old Soldiers' Reunion at Elks Park, Nevada, Mo. Their date at the theatre was canceled by agreement.—Chase-Lister Theatre co. after several weeks' engagement at Elks Park, Nevada, Mo., opened their road tour 14.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.); House opens 18 with Billy Kendals' Minstrels. Peter R. Bepton's Comedians 21-26.—ITEMS: Billy Kendals' Minstrels have been engaged as a feature attraction for The Old Soldiers' Reunion at Elks Park, Nevada, Mo. Their date at the theatre was canceled by agreement.—Chase-Lister Theatre co. after several weeks' engagement at Elks Park, Nevada, Mo., opened their road tour 14.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.); Chase-Lister Theatre co. 7-12, presenting Clodwell, Cowboy Visitor, Power of the Law, The Signal Fire, and Black Hawk Mine. Saturday matinees and evening presenting vaudville bills, pleased good attendance. The Steelsmiths 21-23. An Aristocratic Trap 30.

MEXICO.—GRAND OPERA HOUSE (A. R. Waternman, mgr.); Steelsmiths Repertoire co. 24-26. Human Hearts Sept. 1. Regular season opens with The Tenderfoot 2.

MONTANA.

BUTTE.—BROADWAY THEATRE (James E. Heaton, mgr.); Dark.—GRAND OPERA HOUSE (Dick P. Sutton, mgr.); Luis Sutton and her co., supported by Frank Linden, in Milt's week of 5 to splendid business. Week of 12 Texas; or, the Blings of the Alamo.

NEBRASKA.

LINCOLN.—OLIVER (Schroeder and Crawford, mng.); Fulton Brothers Stock co. closed a short successful summer engagement 12. Miss' benefit (no afternoons) co. 13; receipts \$371.25. The Flaming Arrow 25. Grace Hayward co. Sept. 4-9. The Sultan of Sulu 15.

NEW HAMPSHIRE.

LA CONIA.—MOULTON OPERA HOUSE (William R. Van Dusen, mgr.); Harvey and Gage Repertoire co. 21-26.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Morris, mgr.); Rosalie Leslie's co. closed week's engagement 13 with The Girl's Revenge, to good business. Haverly's Minstrels were a picture performance 15 to fair business. Billy Van and Fred Russell made the hits. York and Adams 20. Show 21.—STATE STREET THEATRE (F. B. Shaffner, mgr.); Hooty Tooty opened here 13; the costumes and scenery were both bright and pretty; the co. is very satisfactory. Joseph Santini opened his season with Billie's new comedy drama, A Runaway. In it, in its class, the play has a good chance for success. It has situations and effects of a piece of melodrama. Lettie Williams 21-25. Harry Clay Blaney 26-28. Devil's Auction 29.—ITEM: We had two accidents that only good luck prevented ending seriously during the past week. The first was to Rosalie Leslie. She was to jump about fifteen feet from a window to be caught by the hero, but by some error the wire that was to hold her was not made fast so she dropped to the stage rather hard, but was not hurt. The second was to Little Joe, in the act of The Hambway Boy. In the third act Santini takes the part of a trapeze performer. By some mistake the wire failed to work properly and the boy got a bad fall.

ALBERT C. D. WILSON.

ASBURY PARK.—CASINO PIERS THEATRE (J. B. Deitcher, mgr.); The Girl from Kay's 10, 11; excellent satisfaction and business. West's Minstrels 12 to 8. R. O. Arizona 14; good to capacity. Children's Carnival 15 pleased good house. Sultan of Sulu 16 to 8. R. O. The Bon Groot Woodland Players in open air performances 16-19 opened to good business with scenes from Midsummer Night's Dream, The Tempest, Twelfth Night, and As You Like It. Murray and Jack 21. Peggy from Paris 18, 19. Billy Cliff 22. The School 23. 18. Girls Will Be Girls 24. The Seminary Girls 24. Souvenir Band 25. News in Toyland 26. The Sho-Gun 26, 28.—ITEM: Two sets of plans have been completed for two new theatres in this city, with a capacity of 1,500 each. The owners are W. F. La Bar, proprietor of the Aquarium, and John Menchen, proprietor of the Johnston Flood.

PATERSON.—OPERA HOUSE (John J. Goetzl, mgr.); Haverly's Minstrels gave satisfactory performance 15 to good house. Rosalie Leslie co. 15-19 to good houses. Plays: Not Guilty, The City of New York, If Women Love, A Wife's Victory, The Great White Diamond, The White Cape, A Mill Girl's Home, and The Scout's Revenge; co. pleased. West's Minstrels 21. Why Girls Leave Home 22. Shadows on the Heard 23-26.—ITEM: Larry Keene, a resident of this city, was given a hearty welcome while here.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.); Fighting Fier opened the theatrical season here 8, at the same time giving the initial performance of this new melodrama, which proved to be the same as its predecessor in this line. Stage settings were very good. A girl named Fairy pleased. Haverly's Minstrels 10 gave fair performances to small house. Billy Van in The Ernest Bay 14 delighted a capacity house; new costumes and dances were exceedingly fine. Ruined Lives 18. Princess Chic 21. A Desperate Chance 22. Moonlight Maid 25. Sign of the Four 26.—ITEM: The Princess Chic co. has been rehearsing here the past few days. Their season opens with their engagement here.—Manager Cunningham has redecorated the lobby of the Colonial and touched up the auditorium.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.); Flordore opened the preliminary season at this house 16 to capacity; the co. proved an excellent one. Princess Chic 22. Day and Abby 23. Fairy Wedding 24. The Butter Brown 25.—ITEM: Flordore opened its season here 16, giving a very satisfactory performance; attendance big. Aubrey Stock co. 14-19 opened their season in A Midnight Marriage, followed by The Vacant Chair. Driven from Home first half; fair co. and business; specialties pleased. Lew Dockstader's Minstrels 16 had a good house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (George Primrose's Minstrels 10, 11 opened the season in the remodeled house, and the praise was about equally divided on the handsome appearance of the house and the excellent performance offered; attendance big. Aubrey Stock co. 14-19 opened their season in A Midnight Marriage, followed by The Vacant Chair. Driven from Home first half; fair co. and business; specialties pleased. Lew Dockstader's Minstrels 16 had a good house.

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PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.); Fighting Fier opened the theatrical season here 8, at the same time giving the initial performance of this new melodrama, which proved to be the same as its predecessor in this line. Stage settings were very good. A girl named Fairy pleased. Haverly's Minstrels 10 gave fair performances to small house. Billy Van in The Ernest Bay 14 delighted a capacity house; new costumes and dances were exceedingly fine. Ruined Lives 18. Princess Chic 21. A Desperate Chance 22. Moonlight Maid 25. Sign of the Four 26.—ITEM: The Princess Chic co. has been rehearsing here the past few days. Their season opens with their engagement here.—Manager Cunningham has redecorated and carpeted and otherwise improved the lighting effects of a metropolitan theatre.

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Ayres, mgr.); Season opens 21. Davis and Eugene presenting *A Poor Relation*.
FREMONT.—OPERA HOUSE (Heim and Haynes, mgr.); Al. G. Field's Minstrels 22.

PENNSYLVANIA.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoellman, mgr.); Week of 4 Madeline Burdette, E. William Howe, Charles B. Lawler and Daughters, and Meeker, Lawrence and Dale; good performances; fair houses.—**PARK THEATRE** (Eduard Hausemann, mgr.); Season opens 17 with Haverly's "Merry Girls." Week 21. Mr. Bill and I.—ITEMS: A visit commanded at Ambler by two circus men and citizens because the circus men were denied admission to a barroom.—Joseph Arnold, W. Hasleton, will erect a theatre on North Tamagou street, Madison.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Edward Mozart, mgr.); Holty Toity pleased large audiences 14-18. Miss Durham as Lady Grafton, Harry Richards as General Steele, and Cole, Bernard, and Bloom, the German comedians, did well; chorus and costumes fine. For 21-26 Hopkins' Trans-Atlantic.—ITEMS: Edna Shaub, of this city, has joined The Duchess of Dantzig co.—Elmer E. Butter, treasurer of the Academy of Music, Reading, Pa., visited relatives here 14-19.—One thousand opera chairs for the new Family Theatre have been ordered.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (G. C. Mishler, mgr.); New First Faile Step 12 opened the season to large audience. Simon Simon Stump 14; good business. 15, big audience; evening Buffalo 17, 18; big receipts. Peggy from Paris 22. The Funny Mr. Dooley 24. The Runaway 25. The Marriage of Kitty 26. Russell Brothers 28. The Belle of the West 29. Al. Wilson 30. Black Crook Burlesquers 31.—ITEMS: Cecilia Rhoda, who has been playing a Summer engagement with Chester Park Opera Co. at Cincinnati, joined Richard Carle's co. in The Mayor of Tokio at Chicago last week.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.); Joseph Frank, local mgr.); The season opened with the appearance of the Irene Myers Stock co. 14 and the business has been good from the opening night; the usual specialty acts are in evidence and are good of their kind.—NEW LYCEUM (M. Reis, mgr.); Joseph Frank, local mgr.); The Runaway 24. Florence Blinder 26.—PAINTANG PARK (F. Davis, mgr.); The Nellie Vaudeville co. week of 14 to good business and pleased audiences.

UNIOTOWN.—GRAND OPERA HOUSE (Harry Reis, mgr.); Ideal Burlesques July 28 to good business; ex. excellent. Imperial Burlesques pleased large audience. The Colonial Belles 5 to fair business; pleased. The Tiler Lillies 12 pleased fair house.—WEST END THEATRE (Harry Beeson, mgr.); Will open 22 with Sultan of Sulu. Russell Brothers Sept. 2. George Primrose's Minstrels 6. Little Johnny Jones 7.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.); Vallamont Stock co. 10-16 in for given and The Idler to fair business, considering the inclement weather; audiences pleased.—ITEM: Willib Mack closed his engagement with Vallamont Stock co. 19 and left for Detroit, Mich., to begin rehearsal with my wife's family co. Mr. Mack was one of the favorites here.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.); International Stock co. 7-12; good co.; good business. Aubrey Stock co. 21-26. Irene Myers 28. Sept. 2.—GRAND OPERA HOUSE (Harry Brown, mgr.); Haverly's Minstrels 18. Dockstader's Minstrels 24. Yorks and Adams in Brokers and Bankers 31.

SCRANTON.—LYCUM THEATRE (A. J. Duffy, mgr.); Haverly's Minstrels will open season here 19.—ACADEMY OF MUSIC (A. J. Duffy, mgr.); International Stock co. 14-19; fair business; good co. Plays first part of week: For Her Children's Sake. Homespun Hearts. Between Love and Duty, and Me and Mother. Irene Myers 21-26.

FRANKFORD.—EMPIRE (William B. Allen, mgr.); City Sports 24-26. London Gaiety Girls 28-30.—ITEM: Manager Allen, who is the owner of the Empire, has about completed alterations, including a new heating plant, electric plant and newly furnished and painted.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.); After a thorough renovation Manager Clark will open with Donnelly and Hatfield's Minstrels 30. In Old Vienna 21. Buster Brown 30.—ITEM: Manager Clark has erected new fire escapes on theatre, making five exits.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.); The Triumph of Betty will open the season Sept. 8.—ITEM: There have been numerous improvements made in the house, stationary wash basins being placed in each dressing-room, with hot and cold water connections.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.); Season opens 24 with Donnelly and Hatfield's Minstrels.—ITEM: Rosalie Knott and co. will arrive here 21 to finish rehearsals for When Knighthood Was in Flower and will open in that play here 28.

CARBDONALE.—OPERA HOUSE (G. W. Lowder, mgr.); House opens with Kathryn Purnell Stock co. week of 28. Decorators and house cleaners are at work and everything is to be kept at its best the entire season.

POTTSSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessor); J. Gamble, local mgr.); The opening attraction at this house was Haverly's Minstrels 18 to large and delighted audience.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Morris, mgr.); Donnelly and Hatfield's Minstrels 18. Rosalie Knott in When Knighthood Was in Flower Sept. 1.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenniman, mgr.); Manager McMenniman has been retained for the coming season and is having the house and scenery remodeled and seating capacity enlarged.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgrs.); William Josh Daly's New York Minstrels 14-19; performance fair; attendance good.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgr.); Lew Dockstader's Minstrels 14 played to full house. Robert Grau Vaudeville co. with Delta for 19. Brothers Byrne in Eight Bells 21.—**CABIN THEATRE**; Cecilia Loftus, Beatrice Herford, Julian Berg, and others in programme of mimicry and music 24.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.); This house opens 17, with Byrne Brothers' new Eight Bells. Clara Turner co. week 21.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK, SUMMER THEATRE (Sidney H. Wiss, mgr.); The Boston Ideal Opera co. continues to draw 6-13 in Mikado, Bohemian Girl, and Saïd Pasha.

VERMONT.

BUTLAND.—OPERA HOUSE (Borie and Brebner, lessors); In Old Kentucky to good house 15. Eben Holden 4. Ike and Abby 7. Princess Chic 8.—**PARK THEATRE** (Felix Blei, mgr.); Eloise Elliston week 14 in repertoire to large business. Ben F. Mack Stock co. week 21. Plays: Senator's Daughter, Utah Master and Man, Possum Ridge, Resurrection, Son's Devotion, and Nick Carter. Leaderman's New York Specialty co. week 28 with band and orchestra.

BENNINGTON.—OPERA HOUSE (C. A. Wood and Co., mgr.); In Old Kentucky 14 to large business; audience pleased.—**LIBRARY HALL THEATRE** (Ayredine Hutchins, mgr.); Dorothy Lewis repertoire co. opened 14 to good business in The Gambier's Daughter; co. strong and well balanced, and specialties novel and pleasant.

BARREL.—OPERA HOUSE (W. W. Lapoint, mgr.); Gorton's Minstrels 18.—**CASTLE PARK THEATRE** (Joseph Ossola, prop.); Columbo 16-19.—ITEM: The Vermont Theatre co. has organized, adopted by-laws and elected the following directors: Thomas H. Case, Jr., Fred Andrews, C. O. Averill, Homer Camp, and W. W. Lapoint.

BURLINGTON.—THE STRONG (Cahn and Grant, lessors); Whalen Brothers, owners; In Old Kentucky 16, matinee and evening, to crowded house; strong co. Emma Bunting, repertoire. 21-26.

HELLBOW FALLS.—BARBER PARK, RUSTIC THEATRE (F. Kiniry, mgr.); Week of 13 B. F. Mack co. good co. to good houses. Week 21 Eloise Elliston co.

VIRGINIA.

ROANOKE.—CASINO (Harry Bernstein, mgr.); Frank Mondurant week of 14; good co.; pleasing nice business.—ITEMS: on Sept. 2 the Casino closes after a most successful season in every way.—The Academy of Music is being overhauled, and will open on 28, with Henry Lee; Tim Murphy 30, and Black Patti on Sept. 2.—Manager Bernstein deserves much credit, as he does not miss an opportunity to secure the best of amusements for his patrons.

STAUNTON.—BEVERLEY THEATRE (Barkman

and Shultz, mgr.); This house will open on 21 with Human Hearts. A Bunch of Keys Sept. 9. Al. G. Field 11.—ITEM: This house has an elegant list of attractions for the coming season and anticipates a prosperous business.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.); Vaudeville 14-19, playing to fair houses.

HARRISONBURG.—ASSEMBLY HALL (W. A. Brathwaite and Co., mgr.); Folk Miller 17. Human Hearts 30.

WASHINGTON.

TACOMA.—Tacoma and Star running stock co. to 10-cent admission. Grand and Crystal vaudeville week 6-12. Pain's Last days of Pompeii 11, 12; well attended.

WEST VIRGINIA.

MORGANTOWN.—SWISHER'S THEATRE: Manager S. N. Swisher announces that the construction of the new theatre is coming along very satisfactorily and that it will have one of the most up-to-date theatres in the State. The original intention was to have this house ready to open Oct. 1, but it will not open till Nov. 1. The sets, scenery, stage work and all other contracts have been let and will be put in place as soon as the house is under roof, which will be in about three weeks.

MARTINSVILLE.—GRAND OPERA HOUSE (James Handron, prop. and mgr.); Opening 21. Jack McDonald Stock co. in Mansion of Achinc Hearts; co. good; S. R. O. Hindle Miles 15; good and pleased immensely.—ITEM: John T. Condin, manager of McDonald Stock co., formerly manager of Metropolitan Opera House, Duluth, Minn.

WHEELING.—COURT THEATRE (E. B. Frampton, mgr.); Season will open with Primrose Minstrel Sept. 1. Blanche Walsh 2.—GRAND OPERA HOUSE (Charles A. Feinler, mgr.); Myrtle Harder Stock 28-Sept. 2. Season booked almost solid.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.); Jack MacDonald Stock co. 21-26, opening season. Denver Express 28.

CHARLESTON.—BURLEIGH OPERA HOUSE (N. S. Burlew, mgr.); Season opened with Depew-Burdett co. in repertoire 14-19. Black Patti 31.

WISCONSIN.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.); Josh Perkins 12 to good business. Sweet Clover 21. In Old Kentucky 24.—**BIJOU THEATRE** (Landergan and Gullingsund, mgr.); Week of 14 James Hennessy, the monologue man; the Two Fly Children; Black and Leslie, novelty stars; Lawrence P. Wall, song artist; Edison moving pictures.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.); Under Southern Skies 9 to S. R. O.; well pleased. Two Merry Tramps 11; pleased small house. Schmidt and Williams' Vaudeville Stars 15; light business; good satisfaction. Fabie Romant 17. Pumpkin Husker 21. Heart of Chicago 28.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.); The Rodney Stock co. commenced a week's engagement 14 to a good house in Home Folks. Heart of Chicago 22. Vauderville 23, 24. A Thoroughbred Tramp 26.—**WEST SIDE VAUDEVILLE THEATRE** (Fay and Maccham, mgr.); This house will open 21 with the following bill: Trask and Gladwin, the Musical Bartletts; Hi Greenway, Annie Goldie, the Donovas, and the kindred.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.); The Rodney Stock co. commenced a week's engagement 14 to a good house in Home Folks. Heart of Chicago 22. Vauderville 23, 24. A Thoroughbred Tramp 26.—**WEST SIDE VAUDEVILLE THEATRE** (Fay and Maccham, mgr.); This house will open 21 with the following bill: Trask and Gladwin, the Musical Bartletts; Hi Greenway, Annie Goldie, the Donovas, and the kindred.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.); Season opened with On the Bridge at Midnight 12; good business and co. Two Merry Tramps 16. Fabie Romant 20.

LA CROSSE.—THEATRE (W. F. Gage, mgr.); Under Southern Skies 12; fair business. Hoeffer Stock co. opened a week's engagement 13; good house.

NEENAH.—THEATRE (William C. Wing, mgr.); Sweet Clover 16. The Paraders 19. Heart of Chicago 20.—**GERMANIA OPERA HOUSE**: Polsmater Sisters' Entertainers 18.

APPLETON.—THEATRE (A. Emerson Jones, mgr.); On the Bridge at Midnight pleased a packed house 13. Sweet Clover 17. Paraders 20. Royal Chef 20. Cherry Valley 21.

MERRILL.—BADGE OPERA HOUSE (F. M. Gibson, mgr.); Uncle Josh Perkins 8; good co. and business. Hooligan's Troubles 15. Dora Thorne 28. Pumpkin Husker 29.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.); Opened season with Under Southern Skies 11; good performance to good business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.); Bittner Comedy co. 8; good co. to light business. Curtis Musical Comedy co. 1. County Fair Committee has arranged for a three-night theatre co. from Denver 13-15.—ITEM: Manager Root returned from the East, where she arranged for several good attractions for the coming season.

CHEYENNE.—CAPITOL AVENUE THEATRE (Stable and Fuller, lessors and mgrs.); Will open Sept. 1.—**TURNER HALL THEATRE** (H. A. Clarke, mgr.); The Paraders 10-12; fair business; good performances. Return 14-16.

CANADA.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (L. C. Carman, mgr.); Girl from Kay's 16; performance was much appreciated by good attendance. Porter J. White's Faust 25. Sam Toy 31.—ITEM: Manager Carman has repainted and redecorated his house throughout and has some splendid bookings for the coming season.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.); When Women Love 8; satisfactory performance and business. Quincy Adams Sawyer opened for three nights and matines 14 to good business; co. and performance fine. Sam Toy 17-19.—**YORK THEATRE** (R. J. Armstrong, mgr.); Dark.

OTTAWA, ONT.—BRITANNIA-ON-THE-RAY AUDITORIUM: Week commencing 14: Alfred Sturrock, baritone; the Musical Harts, the Juggling Thoms, Waldorf and Menden, comedy acrobats; new moving pictures.

HALIFAX, N. S.—ACADEMY OF MUSIC (G. D. Medcalf, mgr.); Sam Toy 7-12; good business for warm weather. Mack Harry Butcher, Florence Smith, Violet Kellor, and Florence Quinn made hits.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.); The Pic 14 opens season. Uncle Josh Perkins 17. On the Bridge at Midnight 18, 19. Under Southern Skies 21. The Chaperones 24-26.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.); Stetson's U. T. C. opens season 21. Girl from Kay's 26. Pacada Sept. 4-7. Faust (P. J. White's) 8. Peck's Bad Boy 12.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.); May Hillman 14-18; good business; excellent co. San Toy 24.

FAIRS AND CARNIVALS.

The Parkes Amusement co. at Muscatine, Ia., gave a fine street fair to good business 14-19.

The Parkes Amusement co. under auspices of local Eagles, exhibited at Dubuque, Ia., 7-12; drew and pleased large audiences.

The Barkout Carnival co. exhibit at Salem, O., week of 14.

The Robinson Carnival co. exhibit at Bryan, O., giving a fine street fair and harvest festival.

The Smith Greater Amusement Carnival co. opened at Eau Claire, Wis., week 7-12 to crowded tents.

THE ELKS.

The Elks will hold their annual day out 23. A shot between Elks from Shamokin, Mahanoy City, Pa., and Pottsville lodges will be a part of the programme.

Local Elks will give a barbecue and dance 17 at Germania Park, Birmingham, Ala., and a big time is anticipated.

Local lodges of Jackson and Wellston Elks join in an outing at Lake Alma Sept. 12.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY KID (H. B. Whitaker, mgr.); Litchfield, Ill., Aug. 22. Albion, Mich., 23. Allegan 24. Dowagiac 25. Elkhart, Ind., 26.

A DANGEROUS LIFE: Montreal, Can., Aug. 21-25. Ottawa 21-Sept. 3.

A FIGHT FOR LOVE (Leon Friedman,

AT LIBERTY CHAS. ABBÉ (COMEDIAN)

THE SHADOW BEHIND THE THRONE: Jersey City, N. J., Sept. 4.
THE STREET SINGER: Norristown, Pa., Aug. 24.
PAIMFIELD, N. J.: Elizabeth 26, Troy, N. Y., 26.
PAUL BRIDGEPORT, Conn., 31; Philadelphia, Pa., Sept. 4-6.

THE TRUTH TELLERS (Fred G. Berger, mgr.): Washington, D. C., Sept. 25-30.

THE WAY OF THE TRANSGRESSOR: Philadelphia, Pa., Aug. 28-Sept. 2.

THE WOMAN IN THE CASE: New York city Aug. 21-23.

TOO PROUD TO BEG (Fred Kimball, mgr.): Iowa Falls, Ia., Aug. 24; Waterloo 25; Dubuque 26; Clinton 26; Elgin 26; South Bend, Ind., 26; Elkhart 26; Marion, Mich., 26; Boston Harbor 27; Battle Creek Sept. 1; Lansing 2.

TRACKED AROUND THE WORLD: Philadelphia, Pa., Sept. 4-6.

TWO LITTLE WAIF'S (W. A. Meekling, mgr.): Rockford, Ill., Aug. 22; Freeport 23; Polo 24; Sterling 25; Morrison 26; Moline 27; Dubuque, Ia., 28; Winona, Minn., 29; Duluth 31-Sept. 2.

TWO MERRY TRAMPS: Cumberland, Wis., Aug. 22; Edward 22; Duluth 23.

UNCLE JOHN PERING (H. H. Frase, prop.): Columbus, N. D., Aug. 22; Fargo 23; Cavalier 23; Valley City, N. D.; Bismarck 23; Mandan 23; Dickinson 23; Glendale, Mont., Sept. 1.

UNCLE JOHN SPUDGER (Masters): Columbus, O., Aug. 21-22; Dayton 24-25; Toledo 27-30; Upper Sandusky 31.

UNCLE JOHN SPRUCHEY (Northern): Alpena, Mich., Aug. 22; Ashtabula 23; East Tawas 23; Vassar 23; Adrian 23; Lorain 24; Cleveland 24; Wyandot, Mich., 27.

UNCLE TOM'S CABIN (Al. W. Martin's): Ed. 2; Martin 22; Cedarburg 23; Milwaukee 23; Green Bay 23; Winona, Minn., 23; Milwaukee 24; Mendon 24; Dickison 24; Glendale, Mont., Sept. 1.

UNCLE TOM'S CABIN (C. W. Chapman's): Owego, N. Y., Aug. 22; Newark Valley 23; Dryden 23; Morris 23; Groton 23.

UNCLE TOM'S CABIN: Lima, O., Aug. 22; Delaware 22; Columbus 23; Newark 23; Urbana 23; Piqua 23.

UNCLE TOM'S CABIN (Wm. Kibbie, mgr.): St. Thomas, Can., Aug. 22; Brantford 23; St. Catharines 23; Hamilton 23; London 24; Wyandot, Mich., 27.

UNDER SOUTHERN SKIES (Central): Harry Dool Parker, mgr.: Winnipeg, Man., Aug. 21-23; Grand Forks, N. D., 24; Crookston 25; Fargo 26; Glendale, Mont., 28; Miles City 29; Ronan 29, 31.

UNDER SOUTHERN SKIES (Central): Harry Dool Parker, mgr.: Benton Harbor, Mich., Aug. 22; Muskegon 22; Big Rapids 24; Cadillac 25; Manistee 25; Traverse City 25.

VANITY FAIR: Philadelphia, Pa., Aug. 26-Sept. 2.

WAIFS OF NEW YORK (Frank Rayman, mgr.): Albany, N. Y., Aug. 22; Toledo, O., 24-26; Jackson, Mich., 27; Bay City 28, 29.

WALSH, DAVID: New York city Sept. 3—Indefinite.

WALSH, BLANCHE: New York city Aug. 21—Indefinite.

WAY DOWN EAST (W. A. Brady, mgr.): New York city Aug. 10—Indefinite.

WELCH, JOSEPH: Baltimore, Md., Aug. 21-22.

WEST AND YORK: Boston, Mass., Aug. 23-Sept. 2.

WESTERN KNIGHTS AND WAI: PLUMMER (Kane, Shultz and Colvin, mgr.): Kansas City, Mo., Aug. 22.

WHEN WOMEN LOVE: Bangor, Me., Aug. 24; Ellsworth 25; Oldtown 26; Pittfield 26; North Vassalboro 26.

WHEN THE WORLD SLEEPS: Washington, D. C., Aug. 21-22.

WHITE CAPS (PMI M. Nivis, mgr.): Baltimore, Md., Aug. 21-22.

WHITE GIRLS LEAVE HOME (Western): Vance and Miller, mgr.: Providence, R. I., Aug. 21; Slatington, N. H., 22; Reading 4-6; Trenton, N. J., 7.

WHITE GIRLS LEAVE HOME (Western): Vance and Miller, mgr.: Paterson, N. J., Aug. 22, 23; Hoboken, N. J., 24; Atlantic City 25; Allentown 26; Tyrone 26; Hollidaysburgh Sept. 1; Altoona 2; Johnstown 4; Latrobe 5; Jeannette 6.

WHITE GIRLS LEAVE HOME (Central): Vance and Miller, mgr.: Jersey City, N. J., Aug. 21-22.

WHITE WOMEN (Ed. W. Morrison, mgr.): Aurora, Ill., Aug. 22; Joliet 23; Kewanee 24; Burlington, Ia., 25; East 25; Ft. Madison 27; Canton 28; Galena 28; Menomonie 29.

WHITE WOMAN AND SONG: New York city Aug. 18-20.

WYOMING STATE: Colorado Springs, Colo., Aug. 22; Salida 22; Canon City 24; Rocky Ford 24; La Junta 24; Trinidad 27.

ZUMMER AND ADAMS: Trenton, N. J., Aug. 22.

YOUNG BUFFALO, KING OF THE WILD WEST (John E. Blaney): Pittsburgh, Pa., Aug. 21-22; Cleveland, O., 23-Sept. 2.

STOCK COMPANIES

ALBEE (Edw. F. Albee, prop.): Providence, R. I.—Indefinite.

ALCAZAR (Belasco and Mayer, mgr.): San Francisco, Cal.—Indefinite.

ALASKA: Toledo, O.—Indefinite.

ALAMO AND MEXICO: Portland, Ore.—Indefinite.

ALAMOCO OPERA COMPANY (Belasco and Mayer, mgr.): Los Angeles, Cal.—Indefinite.

ALLIANCE: Denver, Col.—Indefinite.

BENNETT-TOMLIN (C. H. Ocock, mgr.): Glen Falls, N. Y., Aug. 14-18; Saratoga 21-26.

BIGU: Fall River, Mass.—Indefinite.

BISHOP PLAYERS: Oakland, Calif.—Indefinite.

BISHOP STOCK: Houston, Tex., July 24—Indefinite.

BOSTON SQUARE THEATRE: Boston, Mass.—Indefinite.

BUFFINGTON: Fall River, Mass.—Indefinite.

BURRANE: Los Angeles, Cal.—Indefinite.

CALDWELL: Omaha, Neb., May 18—Indefinite.

CALUMET (John T. Connor, mgr.): South Chicago, Ill.—Indefinite.

CENTRAL (Belasco and Mayer, mgr.): San Francisco, Cal.—Indefinite.

COLUMBIA THEATRE: Chicago, Ill.—Indefinite.

COPPER'S OPERA HOUSE: Rochester, N. Y.—Indefinite.

COURTNEY: Duluth, Minn.—Indefinite.

COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—Indefinite.

DE VERON, VAIL: San Diego, Cal.—Indefinite.

DIXIE: Springfield, Mo.—Indefinite.

ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Tacoma, Wash., July 24—Indefinite.

EDWARDS, DAVID: Detroit, Mich.—Indefinite.

ELITCH'S: Denver, Col.—Indefinite.

EMPEROR THEATRE: Boston, Mass., July 17—Indefinite.

EMPIRE THEATRE: Portland, Ore.—Indefinite.

FARREL: Minneapolis, Minn.—Indefinite.

FOREPAUGH: Philadelphia, Aug. 26—Indefinite.

FRANKLIN SQUARE: Worcester, Mass.—Indefinite.

GAGNON-POLLOCK: Banff, Alta.—Indefinite.

GRAND VALLEY PARK (Frank P. Haven, mgr.): Grand Rapids, Mich., May 22-Sept. 12.

HAMILTON-THOMPSON: Lynn, Mass.—Indefinite.

HUNTLY-BRADFORD: Worcester, Mass.—Indefinite.

SUNTINGTON-DR DEYON: Lowell, Mass.—Indefinite.

KERSHAW-MORRISON: Pawtucket, R. I.—Indefinite.

LICHUM: Cape May, N. J.—Indefinite.

LYCUM: Minneapolis, Minn.—Indefinite.

MALONE: Paducah, Ky., July 24—Indefinite.

METROPOLITAN PLAYERS: St. Paul, Minn., June 16-Aug. 26.

MICHAEL: London, Can., July 2-Aug. 20.

MITCHELL: Indianapolis, Ind.—Indefinite.

MORROGO, OLIVER: Los Angeles, Cal., July 10—Indefinite.

NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—Indefinite.

PARK: Indianapolis, Ind.—Indefinite.

PAXTANG: Harrisburg, Pa.—Indefinite.

PETERS (W. A. Peters, mgr.): Charlotte, N. C., July 8—Indefinite.

PHILAN: Portland, Ore.—Indefinite.

PIQUA: Piqua, O.—Indefinite.

PIRELL: Bridgeport, Conn.—Indefinite.

POLETT: Springfield, Mass.—Indefinite.

POLKE: Hartford, Conn.—Indefinite.

POLKE: Waterbury, Conn.—Indefinite.

POWELL: Alma: Saginaw, Mich., July 26—Indefinite.

PROCTOR'S: Albany, N. Y.—Indefinite.

PROCTOR'S 125TH STREET: New York city—Indefinite.

RIVERSIDE PARK: Boise City, Ida.—Indefinite.

SHERILLY, JESSIE: Spokane, Wash.—Indefinite.

SNOW, MORTIMER: Troy, N. Y., Aug. 28—Indefinite.

SPANNER (Mrs. A. B. Spangler, mgr.): Brooklyn, N. Y., Aug. 21-Sept. 1.

ST. LOUIS: Oklahoma City, Okla.—Indefinite.

THAUNHOUSE: Milwaukee, Wis.—Indefinite.

TILTON'S PLAYERS (H. H. Tilton, mgr.): Paris, Ill.—Indefinite.

TRENT: Trenton, N. J.—Indefinite.

ULRICH: Los Angeles, Cal.—Indefinite.

VALLAMONT: Williamsport, Pa.—Indefinite.

ALCAZAR BEAUTIES: Brooklyn, N. Y., Aug. 26-Sept. 2.

BLACK CROOK, JR., BURLESQUES (Harry Hastings, mgr.): Clinton, N. J., Aug. 24; Boonton 25; Randolph, N. J., 26; Pottstown 26; Bethlehem 26; Columbia 26.

HILL'S ROSE, ENGLISH FOLLY: New York city Aug. 21-26.

IDEALS (Sim Williams, mgr.): Minneapolis, Minn., Aug. 20-26.

MOONLIGHT MAIDS: Pottstown, Pa., Sept. 5.

THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Buffalo, N. Y., Aug. 21-26; New York city Aug. 26-Sept. 2.

THE UTOPIANS: Pittsburgh, Pa., Aug. 21-26.

WATSON'S ORIENTAL BEAUTIES: Philadelphia, Pa., Aug. 19-26.

WHEN WE ARE FORTY-ONE: New York city June 12—Indefinite.

OPERA AND EXTRAVAGANZA

ABORN: Newark, N. J., July 10—Indefinite.

CARILLE, MARIE (D. V. Arthur, mgr.): Detroit, Mich., Sept. 24-29.

CHESTER PARK: Cincinnati, O., June 18—Indefinite.

COHAN, GEORGE M.: New York city July 21-Aug. 28; Altoona, Pa., Sept. 4; Johnstown 5; Greensburg 6; Uniontown 7; Wheeling, W. Va., 8.

CURTIS' MUSICAL COMEDY (Allen Curtis, mgr.): Newark, N. J., Aug. 21-26.

DAHLER, FRANK: New York city Aug. 14-Sept. 2.

DELAWARE MUSICAL COMEDY (A. G. Delamater, mgr.): Hampton, Va., Aug. 21-26; Plattsburgh, N. Y., 27-Sept. 2.

DUNBAR COMIC OPERA: Wildwood, N. J.—Indefinite.

FANTANA (Shober Brothers, mgrs.): New York city Jan. 9—Indefinite.

FLOROBODA (C. P. De Long, mgr.): Logansport, Ind., Aug. 22; Champaign, Ill., 23; Jacksonville 24; Peoria City, Mo., 27-Sept. 1.

GARDEN THEATRE: Cleveland, O., May 29—Indefinite.

GLASER, LULU: New York city Sept. 4—Indefinite.

HERALD SQUARE: Terre Haute, Ind., Aug. 20-26; Evansville 27-Sept. 2.

HER HIGHNESS THE QUEEN: Des Moines, Ia., Aug. 28-Sept. 2.

HUMPTY DUMPTY (Ernest Cooke, mgr.): Buffalo, N. Y., Sept. 18—Indefinite.

LIFTING THE LID: New York City June-Sept. 2.

LITTLE JOHNNY JONES (No. 2; Chan Strinn, mgr.): Norwich, Conn., Aug. 26; Newport, R. I., 28.

MARSHALL'S (Frank B. Salinger, mgr.): Elmira, N. Y., 28—Indefinite.

OLYMPIA: Mobile, Ala., June 19—Indefinite.

PAPA'S BOY: New York city Aug. 19-24; Philadelphia, Pa., 25-Sept. 2.

PARIS BY NIGHT: Pittsburgh, Pa., Aug. 28.

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PEGGY FROM PARIS (Madison Cooley, mgr.): Altoona, Pa., Aug. 28; Johnstown 24; West Liverpool, O., 25; Lafayette, Ind., 26; Chicago, Ill., 27-Sept. 2.

PIFF, PAFF, FOOF (R. C. Whitney, mgr.): Findlay, O., Aug. 24; Cleveland 25-Sept. 2.

RUNNING FOR OFFICE: Elizabeth, N. J., Sept. 2.

SAINT TOY (John C. Fisher, mgr.): Sherbrooke, Can., Aug. 24.

SIMPLE SIMON SIMPLE: Pittsburgh, Pa., Aug. 19-

THE BEGGAR PRINCE (Harry La Voie, mgr.): Chattanooga, Tenn., Aug. 14-26; Knoxville 25-Sept. 16.

THE CATCH OF THE SEASON: New York city Aug. 28—Indefinite.

THE CHAPERONE (Kingsbury and Welty, mgr.): Brainerd, Minn., Aug. 22; Grand Forks, N. D., 23; Winnipeg, Man., 24-26; Fargo, N. D., 28; Billings, Mont., 30; Livingston 31; Helena Sept. 1; Great Falls 2; Butte 3, 4; Anaconda 5; Missoula 6; Wallace, Id., 7.

THE COUPLE WIDOW (Eastern): Boston, Mass., Aug. 21—Indefinite.

THE EARL AND THE GIRL: Philadelphia, Pa., Sept. 4-8.

THE GREETER OF GECK: Chicago, Ill., Aug. 21—Indefinite.

THE GIRL FROM KATE'S: Chatham, Can., Aug. 26; Bay City, Mich., 28.

THE ISLE OF SPICE: Chatham, Can., Aug. 25.

THE LAND OF NOD: Chicago, Ill., June 15—Indefinite.

THE LIBERTY BELLES (Fred Berger, Jr., mgr.): Washington, D. C., Aug. 21-26; Cumberland, Md., 27; Grainger, W. Va., 28.

THE MAYOR OF TOKIO: St. Louis, Mo., Aug. 21-26.

THE OFFICE BOY: Philadelphia, Pa., Aug. 26-Sept. 4.

THE PEARL AND THE PUMPKIN: New York city Aug. 21—Indefinite.

THE PRINCE OF PILSNER: Elizabeth, N. J., Aug. 21.

THE PRINCESS CHIC: Newburgh, N. Y., Aug. 24.

THE ROGERS BROTHERS: Rochester, N. Y., Aug. 24-26; Buffalo 27-Sept. 2; New York city 4—Indefinite.

THE SCHOOL GIRL: Webster, R. I., Aug. 21-26.

THE SHOO-GUM: Atlantic City, N. J., Aug. 21-26.

THE SHOW GIRL (R. C. Whitney, mgr.): Cleveland, O., Aug. 21-27; Cincinnati 28-Sept. 2.

THE SMART SHIT (W. B. Moore, mgr.): New Haven, Conn., Aug. 28-30; Hartford 31-Sept. 2; Holyoke, Mass., 4-6; Springfield 7-9.

THE SULTAN OF SULD: Uniontown, Pa., Aug. 22; East Liverpool, O., 23; Zanesville 24; Richmond, Ind., 24; Decatur, Ill., 25; St. Louis, Mo., 27-Sept. 2; Kansas City 28.

THE TENDERFOOT: Chicago, Ill., Aug. 5—Indefinite.

THE YANKEE REGENT: Chicago, Ill., Aug. 14—Indefinite.

WHEN JOHNNY COMES MARCHING HOME (R. W. Priest, mgr.): Philadelphia, Pa., Aug. 20-Sept. 2; Columbus, O., 4-5; Dayton 6, Indianapolis, Ind., 7-9; Nashville, Tenn., July 21-Aug. 26.

WILLS MUSICAL COMEDY (John B. Wills, mgr.): Nashville, Tenn., 26.

WOODLAND: New York city Aug. 19-Sept. 2.

MINSTRELS

CHRISTY BROTHERS: Denver, Col., Aug. 21-26.

CHELSEA, CHASE AND WESTON'S: Sayville, N. Y., 22; Patchogue 23; Southampton 24; Greenport 25; Riverhead 26; Suffolk 26; Monroe 26.

DOCKSTADER'S LEW (Charles D. Wilson, mgr.): Newburgh, N. Y., Aug. 22

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LEO FEIST, - NEW YORK.



Frankie St. John and Johnnie Le Fevre, who have just finished a ten weeks' engagement at Pleasure Bay, N. J., with the Pleasure Bay Opera company, during principal parts and their vaudeville act, are at present rehearsing with Gus Hill's The Funny Mr. Dooley company in the character soubrette and light comedy roles. St. John and Le Fevre will also do their specialty, A Bit of Vaudeville, during the performance. Miss St. John is mentioned as "another Katie Barry," while Mr. Le Fevre has often been spoken of as resembling George Cohan and working like Fred Stone. After their engagement next season with Mr. Hill, St. John and Le Fevre will fill a six months' contract in Europe.

The Italian Trio have decided to sing "Bright Eyes, Good-bye," the only American song in their act. Published by Jerome H. Remick & Co. Other topliners using this march song are Kelly and Violette, the California Fashion Plates; Eleanor Falk and the Four Mortons.

Horwitz and Bowers, authors of "No One But You" and "Every Day Is Sunshine When the Heart Beats True," have a new song feature with Primrose Minstrels which looks like a big winner. It is entitled "Plain Little Soldier Man," published by Joseph W. Stern and Company. These gentlemen have been in the field of song writing some years and everything they turn out is known to possess musical worth.

Phil. E. Collins, musical director, opens Aug. 28 with Gus Hill's Gay New York company.

Charles Horwitz has just returned from the West, where he went to re-hearse his latest work, which opened in Pittsburgh last week. The new effort consists of a farce called A Temporary Husband, and a burlesque entitled King of the Coffee Fiends, under the management of Will N. Drew, the company being known as the Tiger Lillies. Mr. Horwitz's farce and burlesque were produced with special scenery and a splendid cast, and the newspapers spoke very highly of the production.

Dorothy Golden, of the Four Mortons company, who will appear in Breaking Into Society, is rehearsing "The Duchess of Second Avenue" and "A Rose that Bloomed in Dixie."

Stuart, the male Patti, sang "Good-bye, Dixie Dear," and "Easy Street" at the Victoria Theatre last week, and responded to legitimate encores.

Herbert Denton, who has been engaged for The Power Behind the Throne, will sing "Cleopatra Slattery," which looks like another "Bit of Blarney" song.

The F. B. Haviland Publishing Company have tendered the services of Eddie Weston to Mr. Stanley, manager of Gus Erbe's Casino, North Beach, and he will sing Driane and Morse's big song hit, "Keep a Little Cozy Corner in Your Heart for Me" at the sick babies' benefit, Aug. 22, assisted by 100 voices.

The following are using "Would You Care?" and "I'm Trying So Hard to Forget You": Delia Donald, J. Aldrich Libbey, Marie Welsh, Werden and Giaddini, Violet Staley, Marie Brackman, Allen May, Cheridah Simpson, Miss Bigger, Reeves and Young, Freida Clayton, Miss Leontine, Cook and Sylvia, Kaufman Brothers, Fisher and Clark, Haines and Eleuteri, Gilman Sisters, William Herman, J. Angelo Diemer, J. F. Seming, D. K. Tarr, Belle Belmont, Nick Wright, Eva Fitzgerald, Jeanette Martelli, Aurie Dagwell, Maybelle Adams and Henry and Ben-nett.

They are doing a pocket edition of H. M. S. Pinafore at Canarsie, Long Island, with Clara O'Neill, formerly of Savage's Opera Company, in the part of Josephine. She has a soprano voice of high quality, and is out of her element at that rather out of the way place. She is the daughter of Professor O'Neill, of Boston, who brought out Nordica.

Pete Carroll, formerly with P. J. Howley, is now in charge of the professional department of the John T. Hall Music Company.

Floyd Reddick, the singing comedienne, is using "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together," and reports big success with these numbers.

According to all indications it would appear "My Heart's To-night in Tennessee," H. W. Petrie's latest ballad, will be an even greater success than his "When the Sunset Turns the Ocean's Blue to Gold." All Mr. Petrie's compositions are published by Joseph W. Stern and Company.

Kathryn Miley is using "Keep a Little Cozy Corner in Your Heart for Me," "My Yankee Irish Girl," "The Leader of the German Band," "Longing for You" and "She Waits by the Deep Blue Sea."

Madelaine Nilsson, of Salt Lake City, who has been engaged as prima donna for Paris by Night, will make a feature of Charles K. Harris' ballad, "Would You Care?"

Baby Zena Klope, in vaudeville, is featuring "My Hindoo Man," "Bright Eyes, Good-bye," and "Birds of a Feather Flock Together," all published by Jerome H. Remick and Company.

Radio Furman, who has just returned from a successful European tour, has added "Keep a Little Cozy Corner in Your Heart for Me" and "The Leader of the German Band" to her act.

Aita Yolo, known as the phenomenal California contralto, who is said to have the lowest range of any singer on the American stage, is

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

Vol. II. NEW YORK, AUG. 26, 1905. No. 18

CHAS. K. HARRIS desires to take this method of calling the attention of Managers and Singers to his wonderful colored song slides for the coming season. On account of the unprecedented demand for the slides of his new ballad hit, "WOULD YOU CARE?" it has been found absolutely impossible to fill all orders for the slides of this song up to date, and to those who have written so kind as to send in their money for them, would say that Mr. Harris kindly begs their indulgence and asks them to have just a little patience and you will surely receive them in due time. One of the reasons for the delay is that every set of slides made by the Transparency Company for the Harris songs must pass the minute inspection of Mr. Harris, and if not absolutely perfect in every respect he will not allow them to leave his office nor to be flashed upon the canvas under any circumstances. Each slide is a work of art and painted by hand, and not machinery, by the most eminent portrait artists in America. Each set is personally guaranteed. The following is a list of the coming season's big song successes:

	Regular Price.	Price to the Profession.
"Would You Care?"	\$21.00	\$5.00
"I'm Trying So Hard to Forget You"	21.00	5.00
"Farewell, Sweetheart May"	21.00	5.00
"Down in the Vale of Shenandoah"	15.00	5.00
"Why, Don't They Play With Me?"	15.00	5.00

Positively no free slides or slides you get for nothing are worth nothing. Full professional copies, with orchestrations in any key, free of charge with every set of slides. Address communications to Main Office.

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LEE OREAN SMITH
Musical Director, Composer, Arranger.
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now in vaudeville and is making a feature of Charles K. Harris' ballad, "Would You Care?"

The Three Troubadours, in vaudeville, report success with "Keep a Little Cozy Corner in Your Heart for Me," "My Yankee Irish Girl" and "The Leader of the German Band."

Judge Amend, of the Supreme Court, has appointed Frederick A. Mills receiver of the business carried on under the name of the Theatrical Music Supply Company, at No. 44 West Twenty-eighth Street, in a suit brought by Mary Downing Sutton against Frederick W. Helmick and George L. Standen to recover possession of a music publishing business formerly owned by her and \$5,000 cash which she alleges she put into a partnership with Helmick a year ago.

ENGAGEMENTS.

Nellie Lindroth, to lead in Under Southern Skies company (Eastern).

Una Clayton, who has headed her own company for five years, and Francis Morey, by E. D. Shaw for his musical attraction, Echoes from Broadway, that will tour the Middle and Southern States.

For the Russell Brothers, through Colonel T. Alton Brown: Thomas G. Lingham, Edward Shee, Moyal Thayer, Edward Stevens, Frank Battin, J. Gouge, Hazel Harroun, Edward Beattie, Millie Blanchard, Jennie Stetson and Andrew Robbie.

Ira E. Earle, who has been with the Poli Stock company at Waterbury, Conn., for the past fifteen weeks, closed a very satisfactory and successful season Aug. 19 to begin rehearsals Aug. 21 with Himmelman's ideals, playing leading heavy business.

Homer W. Sibley, by Julius Cahn, for Dick Larrauri in David Larrauri, opening August 21 in New Rochelle.

Frank Ducoin, as advance representative for Barney Gilmore in A Rocky Road to Dublin.

Damon Lyon, for the part of the Dauphin, with Rosalie Knott in When Knighthood Was in Flower.

Ione Chamberlin, to play all second parts with Nancy O'Neill.

Charles D. Herman, especially engaged for the role of Pythias, with Melbourne MacDowell.

Marion Longfellow, for title-role in The Seminary Girl.

James Carew, to support Viola Allen in The Toast of the Town. Mr. Carew has just returned from London, where he scored a hit with Maxine Elliott in Her Own Way.

Fairy Plumb, to act soubrette parts with the Poli Stock company.

Edwin Belden re-engaged by Willis E. Boyer as light comedian for Daniel Sully.

Stuart and Turner have been engaged by A. H. Woods for Tracked Around the World.

John G. and Alice McDowell with Gordon and Bennett's A Slave of the Mill company.

Harvard C. Hickman for second business at Bush Temple Theatre, Chicago.

ARENA

LINCOLN, NEB.—Photo Shows 16; good attendance afternoon and evening; very good circus. Gas-kill Carnival Co. 14-19; one performance to large crowd on opening night.

CLINTON, ILL.—Wallace's Great Railroad Circus due 25.

CENTERVILLE, ILL.—Barnum and Bailey's great show exhibited here; good performance; big audience. Volo Villians did the cycle act in the afternoon, but in the evening performance missed the platform and was almost killed. The latest report is he still lives, but there is little hope.

OTTUMWA, ILL.—Pawnee Bill's Wild West Show 20; good percentage both performances. Farvaugh and Sells Brothers' Circus killed for 28.

MUSCATINE, ILL.—Ringling Brothers' Circus ex-hibit 20.

PERRY, ILL.—Photo Circus exhibited here 18.

COUNCIL BLUFFS, ILL.—Pawnee Bill's Wild West and Far East shows are billed here for 21.

DELPHOS, O.—Farvaugh and Sells Brothers' Circus 11; the performance drew two good and appreciative audiences.

NAPOLEON, O.—Sells and Downs' Circus 11 gave two performances to crowded tents.

WILLIMANTIC, CONN.—Hargrove's Circus killed here for 18.

WINONA, MINN.—Gilmour Brothers' Circus due here 19.

PIQUA, O.—Ringling Brothers' Circus here 12 to large business at two performances. Excellent attraction.—Item: Circus delayed reaching Piqua on account of week until 10 a. m.

HILLSBORO, O.—John Robinson's Circus ap-peared here 19; good business.

JACKSON, O.—John Robinson's Circus pleased two big crowds 20.

CRAWFORDSVILLE, IND.—Ringling Brothers' Circus 15, afternoon, to capacity; evening, to large crowd. Both performances fine and clean.

PEORIA, ILL.—Ringling Brothers' Circus ex-pected here 19. Greater Parker Amusement company 21-26.

BUTTE, MONT.—Barnum and Bailey's splendid circus played to 20,000 people 8, afternoon and evening. William Hague, one of the cooks with Barnum and Bailey, who was stabbed by a negro in a frenzied over a dispute with or on account of two negro women, is recovering, according to the reports from

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AMY LESLIE in The Chicago News says: Ben Jerome was the star at the La Salle. Jerome's music is chock full of melodies as new as melodies would dare be after all the ways they have been written lately.

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[ESTABLISHED JAN. 4, 1875.]

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TO ADVERTISERS.

Advertisers will please note that owing to the fact that Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to bear date of Sept. 9 will go to press in advance of the usual time. The final forms will close at noon of Saturday, Sept. 2, and no advertisement for the last page can be received later than 3 p.m. of Friday, Sept. 1.

TURNING TO THE STAGE.

A London correspondent says that "perhaps the dramatized novel has had its day, but the dramatizing novelist is 'coming in strong' with the growing taste for better writing, better character study and better plots in plays." And he notes that the success of various plays made from their works by novelists themselves has set the writers to the making of drama rather than the making of books initially.

There can be no doubt that the rewards of playmaking are far greater when success is achieved than the writing of novels; but there always has been recognized a vast difference between the capacity of a dramatist and the capacity of a novelist. There is no indication that the distinction between these workers, both in methods and results, has been banished. It relates to various things, the chief of which is that the novelist must get many effects by a detail that the dramatist must avoid. The one elaborates pictures both of scene and character that the other may but sketch, although he must sketch essentially and graphically.

The same correspondent relates that one or two novelists are "studying stagecraft" with a view to indulgence in their new ambition for playwriting. There is no reason why an author of exceptional talent and unusual adaptability may not, after mastering stagecraft, become a successful playwright if he can clearly differentiate the work required in the respective fields of literature and the drama; but some of the very best novelists—some of the most powerful and analytical writers of fiction—have failed miserably when attempting to make plays of their works. It is a question, possibly, whether a novelist of the higher type can ever divest himself of the impulse for detail of the sort that is delightful in a story but impossible for the stage and write pure drama; but there is no

reason why all novelists should not try to become dramatists. Those who may be successful—although it is safe to say that few of them will really achieve notably in the dramatic field—will undoubtedly enrich the contemporary stage, and there is no reason, unless it may be that the exercise might confuse their work, why, after a novelist has written a successful drama, he may not turn about and make a novel on the same subject.

THE RUSSIAN CENSORSHIP.

The Literary Digest translates an article from the St. Petersburg *Vedomosti*, a Russian journal with liberal tendencies, that reflects something of Western sentiment as it relates to literature and the drama, deplored the anomalous condition of the stage and the drama in that country.

The general scheme of censorship in Russia of late, as has been observed with regard to political matters, has been somewhat relaxed and modified, yet it seems that it has been decided by authority in that country that the censorship of the drama shall be continued as before.

The *Vedomosti* complains, reflecting the sentiment of managers in Russia, of the dearth of good plays and the conventional, flat and unprofitable subjects treated in the plays submitted to them for production. This journal places the blame for the present condition of things. "No plays?" it says, and adds: "But hundreds of them perish in the red ink of the censors and scores are emasculated by the conditional approvals, the excisions and emendations" of the same functionaries. What the theatre needs, it adds, "is free, open air, the freedom to do its proper, invigorating, stimulating work. The true, inspired word, when uttered in the theatre, is mightier than in the press; where the publicist is a mere physician the playwright is a surgeon."

This view, in line with that liberty that inspires the drama of to-day in its best manifestations, is echoed by another Russian journal, the *Novosti*, which gives several instances of the revision and "editing" of the plays by the censors, of whom there seem to be a sufficient number in Russia to meet any wish or purpose of those in power, and adds that if the truth could be told derision and incredulous amazement would be generally expressed. Certain rural officials, for instance, may not be represented in plays. One play described the cheating of his workmen by a mill proprietor, and this incident was ordered eliminated by the censor, who cuts out everything imagined to reflect upon the Government or to offend orthodox religion and "moral propriety." Of course plays will not be tolerated in various countries that reflect upon the Government or religion or that offend moral propriety. But when the degree of absolutism that prevails in Russia is remembered with respect to all matters relating to the privileged classes and the peculiar nature of Russia's religious establishment is considered, the lot of the dramatist who would picture things as they are may be understood as more circumscribed than that of his fellow author anywhere else in the world. He seems to be tied hand and foot.

Secondary rulings are not infrequent in Russia as to plays. Thus a drama may pass the censor and later be interdicted for extraneous political reasons, as was the case of Gorky's latest play, *The Summer Cottagers*. It seems that the sins of the playwrights are visited upon perfectly sound plays, "lest the author should acquire too much influence and popularity." It is impossible, in these circumstances, that artistic drama on modern lines of truth can prosper, or even that it can be made known. From examples of modern drama that by some means have escaped the censorship in Russia, at least as to publication, it is apparent that there is a rich store of ability in that country that needs but to be freed from suppressive and harassing conditions to attract and hold world-wide attention.

PLAYS OPTIMISTIC.

Selected from the Office of the Librarian of Congress, of Washington, D. C., August 10 to 12, 1905.

ALKALI, THE DRUG IN. By Tom P. Morgan. AROUND THE TOWN; a musical comedy in two acts. By Eugene Walter. Copyrighted by Ollie Mack Trumbull.

BROTHER ANTHONY; a playlet in two acts. By Lincoln Balch. Copyrighted by William L. Balch.

FAN TAN; a comedy in three acts. By C. M. Kydell.

HEART OF A GEISHA; a play of modern Japan, in four acts. By Colgate Baker.

IN THE BIMBO'S CARAVAN; dramatization of the novel of the same name by Miriam Michelson. Copyrighted by Channing Pollock.

A JOE OR JOY; a comedy-drama in one act. By Edward Hinckel.

THE LADY IN THE ANGLOPING ROOM; a one-act play. By Marguerite Merington.

PAPA'S BABY; a musical comedy in three acts. By Harry R. Smith.

ROLY POLY; a musical comedy in three acts. Book and lyrics by Will Carleton; music by Lee Johnson. Copyrighted by John Deagan.

THE ROSE WILSON; a comedy-drama in four acts. By Millie Stevens.

WHEN AN ENGLISH LADY; a romantic drama in four acts. By Alfred William Greenley.

PERSONAL.



Photo by Baker, Columbus, O.

SEVERSON.—Above is a portrait of Charlotte Severson, who is appearing at the American Theatre, this week, in *Hearts of Gold*.

NORDICA.—Lillian Nordica and Mr. and Mrs. Nahan Franko, who are spending the Summer together at Marienbad, Bohemia, were honored with a banquet by the Americans at the Hotel Ergerlaender, on July 26, in commemoration of Mr. Franko's birthday.

CONQUEST.—Ida Conquest sailed Friday for London, where she will appear in the leading female role with William Collier in *On the Quiet*, at the Comedy Theatre in September.

CALVÉ.—Emma Calvé has booked passage on *Le Savoie*, sailing from Havre on Oct. 7. She writes that her health was never more robust nor her voice in better condition.

BEVERIDGE.—J. D. Beveridge, one of the leading character actors of England, will sail for New York this week to appear with Virginia Harned in a new comedy by Henry A. Jones. Mr. Jones will come to New York to personally supervise the rehearsals.

PARKER.—Sir Gilbert Parker is expected in New York this week or the week following, to confer with Henry B. Harris in regard to the dramatization of Sir Gilbert's Canadian stories, "Pierre and His People," to which Mr. Harris holds the stage rights.

HACKETT.—James K. Hackett sailed last Wednesday on the *Kronprinz Wilhelm*, to begin rehearsals of *The Walls of Jericho*, at the Savoy Theatre. He brings with him two of the principal members of the company.

SCHIFF.—Fritz Schiff sailed last Wednesday from Cherbourg on the *Kronprinz*, and will begin rehearsals of *Mam'l Modiste* shortly after her arrival.

EDESON.—Robert Edeson and Mrs. Edeson arrived on the *Deutschland* last Thursday. While abroad they took an automobile trip through Europe, visiting Berlin, Dresden, Munich, Vienna, Budapest and Marienbad.

BARRYMORE.—Ethel Barrymore returned from England on the *Deutschland*, Thursday. She announced that her marriage to Captain Harry Graham would occur next Spring, in the United States.

BOOKA.—H. Quintus Brooks, who has been resident manager of His Majesty's Theatre, Montreal, and who has been re-engaged for this season, left for his post of duty last evening.

LOFTUS.—Cecilia Loftus and her company will appear at Convention Hall, Saratoga, to-night (Tuesday). Miss Loftus will soon leave for London, where she is to appear for the next two years.

LEARY.—T. M. Leary, business-manager of The Tenderfoot, and Helen A. Wilton of the Bush-Temple Stock Company, at Chicago, were married last Thursday by the Rev. Frank Du Moulin of St. Peter's Episcopal Church, Chicago. Mr. Leary was formerly dramatic editor of the Baltimore *Herald*, and his wife is a daughter of Kate Blanks of the Bush-Temple company.

WILLIAMS.—Cora H. Williams, after a delightful tour of England, Ireland and Scotland, is now visiting Jessie Millward at her home near Ascot. She expects to originate an important part in a new play at one of the London theatres in the early Fall.

SCHUMANN-HEINE.—Madame Schumann-Heine arrived from Europe on the *Deutschland*, Thursday.

BERNHARD.—Madame Sarah Bernhardt and her company are on their way to South America, where they will tour till November. Among the company are M. de Max and his fiancée, Mlle. Ventura, who won prizes in tragedy and in comedy at the Concours du Conservatoire recently.

METCALFE.—September will witness the conclusion of another round in the legal fight between *Life* and the Theatrical Trust. It is expected that the New York courts will hand down a decision affirming the right of *Life*'s critic, Mr. Metcalfe, to enter any public place of amusement if he cares to pay the price of admission.

CAINE.—Hall Caine is expected soon in New York to attend the rehearsals of *The Precious Few*. The Drury Lane production is being rehearsed by Arthur Collins.

LOW END OF THE FRENCH DRAMA.

Harrison Grey Fiske, who returned from a tour of the Continent last week, and has taken up the details of his various enterprises at the Manhattan Theatre, spent some time in Paris. In interview in the New York *Telegraph* he says:

"In Paris I saw all new matters that were of interest in the theatres. From what I saw and heard the French drama is at a very low ebb. But one or two plays in Paris have been successful during the season, and these were but relatively successful. They stood out the more prominently because of the general worthlessness of most that was put forward. The *Dusi*, it is perhaps needless to say, was the one dominant play. But from my viewpoint it was the acting rather than the drama itself that carried at the Théâtre Francaise. Le Bargy was superb in the role of the Abbé David, and associated with him in the acting success were Mademoiselle Bartet, Paul Monet and Dudos. The play itself, by Henri Lavedan, although skilfully constructed and excellently written, did not profoundly impress the Paris public, with its native pride in author and in scene of representation. The last act is silly, and there seemed to be a lack of depth in the work."

"Comparatively, the New York theatres are vast improvements on the Paris theatres as regards safety, comfort and beauty in front of the house. Productions here, too, are far superior to their productions. The chief point in which the theatre in Paris excels is in the acting. There the most minute attention is paid to the smallest details, and the minor parts are played quite as well as the principal parts. In the musical theatres of Paris many points of inferiority are seen in comparison with the musical theatres and their pieces here. Scenery, costumes and even the music are all inferior to ours. Imagine, if you can, for instance, a scene purporting to show a sumptuous drawing-room in a club with a cut glass chandelier represented by a piece of flat painted 'profile,' the lights themselves being simulated by round pieces of oiled paper. A feast in the same piece, to which a party of men and women sit down, shows an appetizing array of chickens, fruit, etc., made of flat painted pasteboard! It is needless to speculate on the results of such representations in a pretentious musical piece in New York."

"In the revues, in the hotels, at the popular concerts in the public gardens, and, in fact, wherever music attracts, the preponderating melodies are American 'coon songs,' and none of these very recent date. There seems to be no other popular music in Paris at present—no incidents that show the poverty of French invention at this time."

"The French dramatic authors are puzzled at the lack of demand for their work in this country. They are dissatisfied with the showing their plays have made over here in recent years, and are casting about for a remedy. They are just now particularly up in arms against a practice for which they themselves are to blame—the selling of works for 'ready money,' of which they are very fond, in advance of production, or even of writing, to managers who do not agree to make productions within a reasonable time, if they absolutely agree to produce at all. Such managers seek mainly to tie up the authors, so that no one else may deal with them. On the other hand, the managers with whom they have dealt have done nothing to point out to the French authors the fact that America, which has France or any other country in right circumstances, requires plays of broader scope and more universal appeal than Paris, whose public is jaded and decadent. It is unlikely that there will be any large demand in this country for French plays of the average sort until the French authors abandon their pet theme. There are now signs, even in Paris, that the eternal 'triangle' and the fracture of the Seventh Commandment are losing their wonted appeal."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. H., Los Angeles, Cal.: Sam Bernard is now singing "Sufficiency" in *The Rolling Girl*.

Y. M., Rochester, N. Y.: The English Actors' Association was founded at Manchester in 1891.

MANN, Baker City, Ore.: Charlotte Cushman died in 1876.

C. O., Pieria, S. D.: The Garrick Club was founded in 1833.

M. D. P., Ft. Scott, Kan.: The first playbill was printed in 1833.

P. R., New York city: Felix Haney was the original Hi Holler in *Way Down East*, appearing first Sept. 1, 1897.

SUNACRIST, Shanghai, China: J. T. W. Robertson died in 1871. 2. Sir Henry Irving was born in 1838.

D. E., Utica, N. Y.: Lohengrin was first performed in England at Her Majesty's Theatre, London, in 1850.

M. O., Wichita, Kan.: Sir Charles Wyndham's first appearance in London was at the Royalty Theatre in 1862.

N. G. R., Dallas, Texas: Salvini's first appearance in England was as Othello at the Drury Lane Theatre, London, in 1875.

B. F., St. John, Newfoundland: Brahms lived until 1897, while Beethoven died in 1827, so your date is impossible.

H. P., Oakland, Cal.: 1. P. T. Barnum died in 1891. 2. Lawrence Barrett's first appearance on the London stage was at the Lyceum in 1884.

R. D. E., Carson City, Nev.: 1. Richard Wagner died in 1883. 2. The Lady of Lyons was produced by Macready at the Covent Garden Theatre, London, in 1828.

A. E. L., Austin, Texas: 1. Madge Robertson (Mrs. Kendall) made her debut as a child at Marylawn's Theatre in 1854. 2. Blondin died in 1897.

NANCY O'NEILL.
Courtesy of "The Critic," Melbourne.

THE USHER



The number of stories told here and there on the Rialto about the inception and building of the Hippodrome have increased of late, running parallel with the rumors as to other hippodromes in other cities. THE MIRROR some months ago printed one as to alleged attempts to discourage the young men who have made the Hippodrome a success, as well as alleged threats directed to them by other interests in case they persevered. The detail of that story, as printed, was afterward denied by the young men involved; but like stories have floated about ever since, and as they relate to other persons, they must have grains of truth. There is no smoke without some fire.

The latest of these stories, after detailing an alleged interview between the Mogul of the Trust and one of the young men concerned in the Hippodrome enterprise, during which, after the Mogul had failed to frighten the young man, he threatened to have the young man "driving an ice wagon," only to be met by forced to drive an ice wagon, he would try to drive it pretty well, involves an alleged interview between a banker downtown and the Mogul, or somebody very close to that person. This matter is said to have happened just after a prominent New York newspaper presented a half-page "scoop," with scare lines that was intended to excite some persons and possibly frighten others.

The matter involved in this "scoop," it is remembered, was rich in detail and bore the ear-marks of authenticity. It announced that the Trust had purchased a site and would at once commence the building of a mammoth hippodrome, which would be opened within a year. There were large portraits of three or four of the principal members of the Trust, and the announcement that one of its principal officers would sail at once for Europe to secure everything in sight.

Those concerned with the real Hippodrome, however, did not seem to take notice. They continued to knock down and drag out buildings on Sixth Avenue, from Forty-third to Forty-fourth Streets. One day the gentleman who does most of the dirty work and all of the dirty talking for the Trust, received a polite note from a downtown bank official. The institution was a very prominent one, said to be in some manner connected with the Morgan interests. The Trust magnate obeyed, and was ushered into the sumptuous offices of the bank's executive officer.

The latter smiled amiably, and motioned the Trust official to a seat.

"Going to build a hippodrome, I read," said the bank official, with an all around smile.

"Yes, sir, we are," said the magnate, stiffly.

"Quite a big financial proposition, isn't it?"

"About a million and a half," nonchalantly adjusting his eye glasses, and referring to some memoranda on his desk, "your paper is now afloat for something like a million, I believe?"

"What's that got to do with—"

"Just a moment, please. Naturally much of this paper will mature during the next twelve months. I am informed that the present and preceding season have not been particularly profitable in the theatrical business. Necessarily managers with large notes constantly maturing will want to renew them. Those contemplating large new enterprises, involving millions, may even want to float more paper. It would be most unfortunate for such to suddenly find that they could not even extend their old notes, much less negotiate new ones. I merely mention these possibilities incidentally, as being likely to happen to almost any one. By the way, I hear those boys are going ahead up there on Sixth Avenue as though they meant business. They don't appear to scare very well. Of course, I don't know anything about the show business, but it does seem to me that a second hippodrome in New York would be rather a risky proposition from a business point of view."

The remarks that followed are said to have been perfunctory and unimportant. The hippodrome announced in the prominent newspaper, something over a year ago, is still on paper.

In a recent interview in the London Daily Mail, George Edwardes, after discussing various subjects, among them the high salaries demanded by leading artists and comedians and the difficulties of present-day management, threw some light on the measure of profit

realized upon heavy musical productions, heralded as enormous successes.

"Two musical plays that were spoken of as two of the greatest successes produced in America," said Mr. Edwardes, "were The Girl from Kay's and The School Girl. In the former I gave Charles Frohman half my interest to manage it in America and he was my partner in the production of the latter in England and so shared the American rights. Well, The Girl from Kay's, which ran from October 24, 1903 (except in the Summer of 1904), until April 15 last in America, made only about £4,000. The School Girl, which ran from September last year to April this year, cleared only about £1,500, sums that are a long way below the earnings of a principal in musical comedy."

It will be inferred that the foregoing statement was made with relation to the demands sometimes made by artists in musical comedy after scoring hits—demands often erroneously based on fancied personal values—but Mr. Edwardes' disclosure as to the two pieces mentioned not only shows the comparatively small returns to management from an elaborate production in which great risks are taken, in view of the earnings of a leading player who risks nothing but his time, but it lets light on pretentious claims as to great profits from the average musical piece in the case of a normal success.

A MUSIC PIRACY CASE.

The hearing in the case against Garrett J. Couchois, of 41 West Twenty-eighth Street, a music dealer, and Louis Eggers, proprietor of the Calumet Press, at Fifth Avenue and Nineteenth Street, was held on Wednesday last in the Tombé Court. Carl Fischer, the music publisher, was the complainant and he alleged that the defendants had violated the trademark law in printing and disposing of copies of certain musical compositions that were his property. Several persons, including a private detective employed by Fischer, gave testimony bearing on the case. Counsel for the accused men will submit briefs to Magistrate Breen on the legal points involved.

W. D. YAGER ARRESTED.

Walter D. Yager, formerly bookkeeper, cashier and confidential man for Julius Cahn, of the Empire Theatre, was arrested at Hamilton, Ont., last Saturday night, charged with embezzling about \$6,500 from Mr. Cahn by means of false entries, and with forging endorsements to two checks, amounting to about \$500. Yager was arrested in Philadelphia last February, but was released on a writ of habeas corpus. After it was learned that he was lost until last week, when

it was learned that he was staying at the Hotel Waldorf, Hamilton.

THE YELLOW FEVER.

Advices from Baton Rouge and other Southern points show that the yellow fever has played havoc with engagements for the coming season and many of the theatres in Louisiana will not be able to open until late in the Fall. This is true of most towns in the State. The managers of the Elks' Theatre in Baton Rouge are redecorating the house, enlarging the entrances and making substantial improvements on the stage. No one can prophesy when the house will open. It all depends on the first frost.

NOTES OF OPENINGS.

Al H. Wilson and his company have commenced rehearsals of The German Gipsy, which opens its season at Wilmington, Del., Aug. 28, under the management of Sidney R. Ellis.

The new musical vaudeville, The Ham Tree, in which McIntyre and Heath are introduced as stars, had its premiere at the Lyceum Theatre, Rochester, last Thursday (Aug. 17). McIntyre and Heath appear as negro characters and in part in their old vaudeville sketch, which has been elaborated into a three-act piece.

Piff! Paff! Pouf! will open at Findlay, Ohio, Aug. 24, and goes from there to the Forest City Opera House, Cleveland.

The Yorkville Theatre opens Saturday night, Sept. 2, with The Eternal City.

Pierce Kingsley's American play, Deserted at the Altar, opens its season Saturday, Aug. 26, at Plainfield, N. J., under the personal management of Fred Mackintosh, who has booked a route comprising all the best city time.

Daly's Theatre, with Edna May in The Catch of the Season, will open Monday, Aug. 28, instead of Aug. 31, as was previously announced.

The Education of Mr. Pipp opened the season at the Majestic Theatre, Erie, Pa., last Friday night, Aug. 18. Mary Cahill was present and on the demand of the audience sang "Nancy Brown" from the box she occupied, and made a speech laudatory of Digby Bell.

Charles E. Binney's new war play, The Boy Behind the Gun, had its premiere at Elizabeth, N. J., last Saturday night, Aug. 19. The play deals with the Japanese-Russian war, and was written especially to exploit Henry Clay Blaney.

The Sho-Gun opened the season at the Savoy Theatre, Atlantic City, last night (Monday), and at Young's Pier Theatre Nancy Brown began its season's journey.

The scenic melodrama Alaska will open its season Sept. 2 on the Pacific Coast, where it will play an extended season.

The Little Red School House opened its season at Port Huron, Mich., Saturday night to a packed house.

GOSSIP.

The Heir to the Hoorah and The Virginian started rehearsals Monday.

Don Sully begins his rehearsals to-day (Tuesday), at Woodstock, N. Y.

E. D. Price, manager of the Alcazar Theatre, San Francisco, and Mrs. Price have been spending a week at Byron Springs, Cal.

Press Eldridge and Mrs. Eldridge are touring through Switzerland. This week they are at Lausanne.

Esther Rufo, who was in St. Louis in stock work, at the Imperial Theatre, has arrived in New York to further her plans for the season.

Edward F. Peple, author of The Prince Chap, arrived yesterday from his summer home at Lake George in the Adirondacks, to attend rehearsals of the play.

E. H. Sothern and Julia Marlowe arrived Saturday on the Compagnie. Rehearsals for their Shakespearean season began yesterday. Taming of the Shrew, Twelfth Night, and The Merchant of Venice will form their repertoire.

Grace Van Studdiford has been engaged by Shuberts for the leading role in Lady Teazle, in the place left vacant by Lillian Russell.

Madame Bertha Kalich, after several months in the mountains, is enjoying the latter part of her summer's rest at the seashore. She will first appear under direction of Harrison Grey Fiske in Monna Vanna in October.

F. E. Morse will start for Buffalo from Danvers, Mass., in a new automobile next Thursday to witness a few rehearsals of A Trip to Egypt company, and will then start in advance of the company, going as far as the Coast.

THE LONDON STAGE.

Two Revivals—The Monkey's Paw by Lawson
—Opening Announced—Gawain's Gossip.
(Special Correspondence of The Mirror.)

LONDON, August 12.

What with the Bank Holiday and the visit of certain officers and men of the French fleet, the ancient City of London has been in a state of high revel this week. Happily the offerings, both theatrical and variety, have done good business for the most part, and the French delects have been taken to see several of these "shows" and have pronounced them "Bong." Yesterday this welcome cordial-ontonting assumed huge proportions, for these brave sea-dogs of La Belle France met Ongletair's Roosaw and certain distinguished British jack tars at that venerable civic edifice, Guildhall. Afterward they were taken to the Alhambra, where Manager George Scott (and a right, good manager, too) treated them to a performance of those two magnificent ballet spectacles, La Reve and L'Entente Cordiale. Greater part of London was covered with French flags and ditto mottoes and I noted that (doubtless out of compliment to the enormous American contingent now in our midst) there was seen fluttering proudly many specimens of the Stars and Stripes. Here's luck to it!

London has been utterly new playless this week, both in the West End and in the suburbs. The most interesting feature of the week to the enthusiastic playgoer has been the revival of two of the best melodramas of the best Adephai days, namely, The Lights of London, by George R. Sims, and The Harbor of Lights, by the said Sims and the late Henry Pettitt. These were presented at the King's, Hammersmith, and the Shakespeare, Clapham, respectively, and drew audiences as enthusiastic as they were large. The humor of these rousing revivals lay in the fact that while they (with sundry other good plays of the kind) were being revived and uproboriously welcomed through certain journals to prove that melodrama had faded utterly out of popular regard.

Another "silly season" subject of the week, drawing self-advertising letters from all sorts of persons more or less (generally less) qualified to speak, has been worked to prove that the English stage is suffering from a dearth of actresses.

Certainly I must confess that, looking around me, I do not yet perceive that the young serious and pathetic actresses who are to succeed Ellen Terry and Mrs. Kendal (both of whom are also of course A1 in comedy). Nor are my optics yet gladdened with the sight of a young successor to Mrs. John Wood, who, still a bright and brainy septuagenarian, I found in fine form yesterday at the rehearsals of Hall Caine's new drama, The Prodigal Son, at Drury Lane. Nevertheless the English stage has a few fine actresses who continue to improve, for example, Ellis Jeffreys, Evelyn Millard, Winifred Emery and the most brilliant and clever of all the young group, namely, Ethel Irving. Ethel, not long ago a speaker of a few lines in burlesque and musical comedy, is a daughter of one whom I might call "the Other Irving," meaning the late Joseph Henry Irving, a fine young comedian whose name was Irving. Sir Henry's original name, you know, was John Henry Brodrribb, and after he had used "Irving" as a stage name for some few years it became his own family name by virtue of dead-poll.

Speaking of Sir Henry it has been rumored around, during the week, that that still leading living actor of Old England is about to write his reminiscences or autobiography. Do not believe these rumors. My old friend Irving assured me a few days ago that, although he has received offers of large sums both from English and American publishers for the story of his life from year to year, he has resolved not to put pen to paper nor even attempt to dictate for any such work until after he has retired, and then he will take a long rest first.

A somewhat interesting feature of the play-going week has been the playing of a couple of actual stage plays in the music halls, where of course they are still illegal, owing to the long delayed and continually hampered settlement of the squabble between theatrical managers and the music hall sketch producers. One of the above-indicated two-stage plays was produced at the Tivoli. It was called a Meredith Marriage Muddle and had been written by Comedian Harry Paulton. It was played by him and his clever son Harry, his ditto daughter Agnes and the smart and humorous Dorothy Rowe, who was lately in America with Sir Henry Irving's company. The Paulton piece was based on the sly letter given to the world a few months ago by England's greatest living novelist, meaning, of course, George Meredith, who, moved by a discussion then rampant, satirically suggested that henceforth all marriages should be on the ten years' system. And d'you know, many potent grave and reverend signors thought that Meredith meant it!

The other daring music hall and stage play experiment was The Monkey's Paw, produced by John Lawson, who has so long run those strange and shudderful sketches, Humanity (with its furnishing smashing scene), The Shield of David (with its horrible murders), A Bride for a Living (wherein a woman murders with a mangle rope her paramour whom she takes for her husband) and a combination sketch showing how the Spirit of Sweeney Todd, the famous Demon Barber of Fleet Street, enters into the Ghost of Vandardecken the Flying Dutchman, who (until he shakes off the evil Todd-like "fluence") has to go about with a blue heart!

Lawson's latest experiment is that in The Monkey's Paw he is daring, in a playlet from the Haymarket (one of the highest-a-night music hall in one of the most toil-laden of London suburbs. The afore-said Simian Paw is a thing on which you may have three wishes, if you wish to, but if you do you will (according to that Paw's traditions) wish you hadn't. For, lo! that Paw brings disaster to all who have any dealings with it. In this play (adapted by Louis Napoleon Parker from a story by Humorist W. W. Jacobs) a hitherto comfortable old couple are persuaded to wish for certain things. First the old man wishes for a certain £200 necessary to pay the balance due on a house he has bought. The money presently arrives, but it comes as compensation for the death of his son at an electrical factory whereto he returned only a few hours before. The hitherto skeptical, but now frenzied, mother, seizing the monkey's paw a week or so later, wishes for her beloved old father, wrenching the paw from her, to come back out of the grave, but the poor wishes for the lad to remain at peace in his grave and then falls dead.

Cheery, isn't it? Still it is an absorbing miniature melodrama and would give Mr. Pickwick's Fat Boy his dearest wish, namely, to "make yer flesh creep." John Lawrence and his clever little wife act both powerfully and realistically as the poor (I had almost said the paw) old couple.

"Mrs. Brown Foster in Tears" is the startling headline in most of this morning's papers concerning the examination of tennis actress. During the proceedings in court yesterday, when all the nefarious plan of the recently convicted solicitor and trustee, Fossick, were unfolded, it was shown that poor Cora had been spoofed unmercifully by that interest in the Savoy Theatre except as regards her salary, a good deal of which she never got. It was also shown that the actress had in tenderness of heart taken away her little Shetland ponies instead of reckoning them in the estate, because she loved them so. Hence these (or rather the above-mentioned) tears!

Many old minstrel lovers will regret to learn of the death this week of the old-time popular cornet and banjoist, Walter Howard, so long with the Mohawks and the Moore and Burgess troupes. Death came as a release to poor Howard, for he had long been incapacitated by paralysis, and only a few months ago he was found by a local clergyman, the Rev. W. Morrow, of Woolwich, in such a starving state that the good parson got the *Desire Mail* to organize a benefit and strel 10 shillings per week.

I am glad to have to announce that R. G. Knowles has written to deny the strange statements he was alleged to have made as to the music halls, where he has gained such fame and fortune. As I said, if R. G. K. did say such things, it would at least stamp him with ingratitude. Happily Knowles (as I surmised) has been misreported. Richard, writing from Folkestone, thus holds forth in to-day's *Era*:

"Sir: Let me put you right. I did not say what you credit me with. What I did say, that the second houses in some of the two shows per night places (on Saturdays and Mondays) had portions of their audiences that would not listen to intelligent material. I will say so. Re my standing in America, I was a star and billed and featured as such more than I have ever been here, appearing in the three following musical comedies: Fun in a Boarding School, Mamselle and A Pair of Jacks. Mr. George Booker, of the firm of Booker & Martin, can substantiate this. I was also the principal comedian and end man with Haverly's minstrels. James Norrie and Banks Winters will vouch for this, and I was also a member of Augustus Daly's comedy company, which was one of the most complete in the world. With your last remark, there are others, I agree.

"Yours faithfully, R. G. KNOWLES."

Manager Robert Arthur this week had to pay £85 compensation to Vi Sinclair, a chorus girl, who alleged that she had been driven into consumption by reason of damp tights allotted to her by R. A.'s manager. R. A. gave notice of appeal. I merely mention this case as a warning to managers.

Yesterday I found Novelist-Playwright Hall Caine and Manager Arthur Collins making noble progress with the rehearsal of the said Caine's new drama adapted from his last novel, "The Prodigal Son," to wit. This is to be produced at Drury Lane on Sept. 7, the same date on which it will be produced in your city. The gentle Caine was to have sailed for New York to-day, but he tells me that he has just decided to embark next Tuesday week per the good ship *Corona*.

Another eminent dramatist who is about to sail for your city is Henry Arthur Jones, who will there produce his new play just entitled *The Sword of Gideon*.

Our next new West End production will be The Duffer, by Weedon Grossmith, at the Comedy on the 21st inst. Then will follow The Blue Moon, a new Cingalese musical comedy, at the Lyric on the 24th, and The White Chrysanthemum (written by Actor Leedham Bantock and composed by Howard Talbot) at the Criterion on the 30th.

Among the visitors from America who are having a good time in London is that excellent actor George Arliss, who, pending his return a few weeks hence to Mrs. Fiske's fine American company, is endeavoring to arrange an English production of a new play which he has written with your Brander Matthews. It is entitled *The End of the Game*, and from what I have heard of it it seems to be a powerful piece of work.

At the moment of mailing much excitement in beginning to fume in theatrical circles concerning a just published criticism by Crank Stead in the *Review of Reviews* on *The Spring Chicken* at the Gaiety. Stead starts by saying:

"As I did not want to be prejudiced against the stage by seeing it at its worst from an ethical point of view, I had hitherto given the Gaiety a wide berth."

Anon the strange (but always sincere) Stead goes on to say:

"It was obvious that if I had to form an impression of the modern theatre, I must visit the stronghold of the musical comedy."

There, alas! the Stead-y morals were so shocked that he concludes thus:

"When I left the theatre I was appalled to think that such a performance can be applauded nightly by thousands of well-dressed English people without a word of protest from the press!"

What George Edwards will have to say to all this when he returns from Brighton (where he has been spending the nice week) Thespis alone knows!

TELEGRAPHIC NEWS

CHICAGO.

The Shuberts and the Studebaker—The Duke of Duluth—Other Bills—Notes.

(Special to The Mirror.)

CHICAGO, Aug. 21.

The bills this week: Illinois, The Education of Mr. Pipp; Studebaker, College Widow; Chicago Opera House, Land of Nod; Powers', Mrs. Temple's Telegram; Garrick, Geeser from Geck; McVicker's, Duke of Duluth; La Salle, Yankee Regent; Grant Northern, Arizona, Columbus, Rajah of Bhong; Academy, Confessions of a wine-sjoman, Curse of Drink; Alabamian, Thoroughbred Tramp; Craterion, Big-Bellied Jim; Marlowe, Born Thorne; Avenue, May Hosmer Stock.

The information is given to this office that the Shuberts have many weeks of the Studebaker time this season, beginning at the close of the seven weeks' engagement of The College Widow; and that, besides the time contracted for them, they have an option on more. This has given rise to a report that the Shuberts have virtually got control of the time of the Michigan Avenue house for the rest of the season after The Widow.

A new production came near going into rehearsal at the Chicago Opera House last week. It was abandoned because Fred Whitney decided to make his first production at the house Oct. 15, instead of the first week in November.

Mabel Garrison and her husband, Charles Gaston, formerly of Gaston and Stone, in Babes in Toyland, are going into vaudeville this Fall under the management of Charles E. Kohl. The talents of both Miss Garrison and Mr. Gaston are such that their success is assured. Their vaudeville tour will open in Chicago.

Harry Askin is nursing two fingers heavily bandaged, the result of running an automobile, en route to this city from Cleveland, off the right road and down the wrong one into quicksand. Quick work was necessary, and the men pulled off their coats and cracked them under the wheels. In doing so in a hurry Mr. Askin lacerated his hand. From coats to sod and sod to wood the automobile was gratingly lurid out and coaxed back to terra firma.

The People's Theatre will open with its new stock company Aug. 26 in The Belle of Richmond. Edna Barrie Linden will be leading woman and Edward Hass leading man. Wingfield, Rowland and Clifford have handsomely redecorated the house, and it was never in such good condition.

The Marlowe Stock for this season will include Willis Hall, leading man; Willard Dashiel, Fred Julian, Frank Pierrot, Frank Tobin, Sam Hunt, Fred Bender, Roy Galatton, Maud Leone, Edith Julian, Agnes Blair, and Carrie Folsom.

George Loane, formerly light comedian at the Bush Temple and recently in Eastern stocks, was in Chicago last week, preparing for his engagement with the Columbus, O., stock.

George Hart has been re-engaged as Richard III, the comedy lead of Two Little Waifs.

Elmer Waiters will have three Thoroughbred Tramps this season and A Millionaire Tramp.

Yellow fever has caused a postponement of the Southern tour of The Holy City by Manager D. L. Martin.

Colonel William A. Thompson, who came here seven weeks ahead of the play written by a cobbler, As Ye Sow, which will be at McVicker's beginning Sept. 3, has distinguished himself again, as he did with Girls Will Be Girls last season, in introducing the new play to the people.

Walter C. De Witt again illuminates the La Salle box-office as treasurer and is immediately recognized by scores of friends. Whether he "recognizes" all of them in another story.

George All, with the last performance of Buster Brown here, and played the dog, Tige, 550 times. Possibly if somebody would say "speech," Mr. All would forget and sit up.

C. E. Byers, formerly of the People's, and there-unto before with Henderson in the Sindbad days at the C. O. H., and recently with Otis Thayer, will be out ahead of the Manhattan stock this season. He is visiting in this city.

William L. Rappert, a treasurer with a smile that won't come off, will be back in the Bush Temple box-office this season bailing greenbacks for Miss Shober again. For practice he has been bailing hay out on a Wisconsin farm.

Plays at the Bush Temple this season include Her Only Way, Sag Harbor, Tess of the D'Urbervilles, Sans Gene, Hamlet, Paul Kauvar, Barbara Frietchie, Puddin'head Wilson, and The Little Minister.

The Duke of Duluth, produced at McVicker's last Saturday week by Broadhurst and Currie and written by George Broadhurst, with music by Max S. Wiltz, is one of the best musical farces that have been seen in Chicago within the last two years at least.

In costuming, chorus, and scenery it is first class, the grace, beauty, and altogether excellent taste in the costumes rivaling it. It happened in Nordland. The chorus is skillfully made to keep its proper subordinate place and be tributary instead of boldly insolent and predominant with anatomical features prominent, though there is a descent from this high standard in the second act when the apparently inevitable but not indiscreet Amason march is introduced, along with the topical song and mistaken identity to ginger up the finish. Those cadets in blue would better be cut out, as they distinctly lower an otherwise admirable staging of The Duke. The infusion of amazons into the chorus is retrogression enough after the dainty grace and absolute beauty of the Dresden shepherdesses, or even after the stunning telephone girls. When you start fine finish fine, or don't start what you can't finish. To be true to dramatic instinct the finish, or second act, should be finer than the first. Mr. Broadhurst's book has distinctness, plenty of comedy situations, with occasional flashes in the lines, and the book is entirely clean and respectable. The music is pleasing but not conspicuous. In acting, the company is bright and adequate, and not sufficiently deficient vocally to interfere with the general enjoyment of the performances by the numerous public who like music and farce with a dash of the continuous.

Nat Willis as the Duke, astray from the Zenith City, who arrives in a mythical kingdom just in time to be regarded as the Heaven Sent One who is to lead the army victoriously in an impending battle, has been pleasing the McVicker audiences immensely. He goes along as the Duke, then bows up as an Italian and an English swell, and is much cleverer as these foreigners than as the Duke. His song, "If My Man Could Do It for Me," is excellent in words and music and the delivery is in a way that captures the house of once. Above a dozen more are demanded. Ditto his parades and G. O. P. topics in the second act. The casting of Henry Norman for the King was an act of good judgment, and he showed the artist that he is in "The Man of Fifty-five," which was redemande several times.

The whistling musical hit is a song called "Rosita," sung by Mr. Willis as an Italian. It is catchy and goes very well. Some of the more serious vocal numbers, such as "Through All Eternity," by Edith Decker and Stanley Hawkins, found immediate favor. Miss Decker as Ameria, the daughter of the King, was personally attractive and sang exceptionally well. Stanley Hawkins' brogue as Captain O'Hara was infinitesimal, and his acting and singing acceptable. Frank White's Jasper, a colored servant, was one of the best characters furnished by Mr. Willis' support. It was bright and clever, not overdone, and quickly recognized as good by the audience. Hattie Arnold was good vocally and dramatically as the very plump sister of the King. The cast included Robert Paton Gibbs as the boorish Italian Ambassador, Catherine Call as Princess Jhami, Diva Marolda as Bianca, Frank Dearduff as High Priest, A. G. Franklin as Messenger, May Harrison as the priest's assistant, Gertrude Merrill as Lieutenant, and Eleanor and Georgia Brooks as the King's dancers. The Duke has drawn good houses.

Praise for The Yankee Regent, the new comic opera produced at the La Salle last Saturday week, has been unanimous and enthusiastic. Even praise by the critics, and it looks as if Manager Albert Campbell had with a single

stroke brought to the cozy Madison Street Theatre greater and better success than it has ever had. In a sense it is a turn-about hit, for it is the more serious parts of The Yankee Regent that at present excel and make the best production of all at this house. First honors go to Ben Jerome for the music, which is fully half the entertainment, balancing book and acting. The story is substantial and distinct, the lyrics good, and the new La Salle stock company is amiable, lively and well balanced. The Yankee Regent is a Chicago barber who, happening to be a forty-seventh cousin of a forty-seventh cousin of a German prince who died, is called to the old country to run the principality. This makes the leading part American and not German comedy, with which the La Salle has been surfeited for many moons. The Regent arrives, meets his comic army and navy and an unexpected visit from two gentlemen, one the heir-apparent from a neighboring principality. An American society woman arrives with a million to spend for a title, and the Princess of Weimer, where the Regent rules, has got to marry somebody in twenty-four hours or lose the right to rule. The population of Weimer is represented numerously by pretty girls and a few German student-like young men. The neighbor-prince falls in love with the Weimer Princess; his attendant, Wilhelm, has a fierce-looking princess forced upon him; the Regent makes love to the American beauty and herself, and the chamberlain-of-honor and a sort of German Pooh-Bah figure prominently in the complications. The scene is before a castle and the time is the present. Cecil Lean, a young comedian who has been steadily gaining reputation during his long membership in the La Salle stock, revealed his face as the Regent, and the smooth presentation decorated with dimples and an expansive smile helped a great deal to predispose the audience in his favor. He brought on the Regent, newly arrived from America, in an evening dress suit with Inverness coat and crush hat. In the second act he wore regal robes, with crown and sceptre. He revealed an exceptionally pleasing voice, easily adequate for all demands upon it, but in much of his acting there was more promise than ripe experience. He made the most of all the comedy that was handed to him by the authors. Florence Holbrook, the dainty prima donna, was as winsome as ever as the royal maid of all work, and Margaret MacDonald pleased both with her appearance and voice as the Princess of Weimer. Mart Lorens's rich tones aroused the enthusiasm of the audience, and he was encored whenever he sang a solo. Frances Kennedy was handsome and stunning and a favorite as usual as the rich American title hunter. William Riley Hatch as Kummell, the Pooh-Bah dignitary, had a capital make-up, which he played up to with his usual ability. He got full value out of his two solos and many encores. Florence Guise as the tempestuous half-sister of the Regent simulated sour temper well enough, but could hardly hide her good looks. Her bit of singing revealed a pleasing voice. William Robinson as the army and Joseph Allen as the navy had capital comic make-ups, and Carlton King's peculiar comedy was acceptable as Prince Otto, and Ruby Fitzhugh was a bright and prepossessing Firefly. The chorus is one of the best in all respects that has been seen at the La Salle, ingeniously employed and well supplied with good looks. The costuming was original and effective, contributing a great deal with its refreshing good taste to the general clean, high character of the production. The first and moon and star electric numbers were hits, and the formation of the chorus into a five-pointed star was most pleasing and cleverly executed. The song hit of the evening was the topical "I'm Growing Wary," by Lean. The composer had an inspiration when he wrote "The Indigo Aristocrat" while, and it was immediately appreciated. The soprano solo, finale of the second act—in fact, all of Mr. Jerome's music—had exceptional merit and was perhaps a bit too good and not ticklish enough to suit tastes heretofore developed at the La Salle. The friends and patrons of the theatre have returned en masse, and the first Monday night was nearly capacity. Senator Campbell and the authors and composer are busy trimming and polishing. Ben Jerome not only wrote the music but had general charge of the production, with Frank Lee Short as stage director and Frederick Clarence Rivers in charge of the chorus. The authors are two Chicago newspaper men, L. L. Blumenstock and Charles S. Adelman.

Over Niagara Falls made a hit at the New Marquis the first half of last week, and in spite of the big outdoor attraction of the Park just to the east, drew good audiences for every performance. The secrets were two of this success: A good play and an exceptionally good company. It was far better acted than most melodramas and it was far better supplied with good lines, good situations, and bright comedy. The company worked together with a vim, and headed by Tommy Smith, last season out with The Gamekeeper, about everybody in the cast proceeded to get popular. Mr. Smith acted the reporter with cleverness and good judgment, got a lot of laughs, and won numerous encores with his specialties. Louis Wainwright, making the difficult double of the French ringmaster and the Indian chief, did them both admirably well, not overdoing the ringmaster and making the Indian so impressive as to get a special round of applause. Harry Norman's colored servant showed marked discernment and talent, in fact, was a character negro good enough for almost any production. Fred Mosley's Aaa Phillips was strong, though somewhat conventional. The other parts, Dick Phillips by George L. Cox, Bert Hartlett by Dell Henderson, Madeline by Louise Reming, Mildred by Flora Fieldard, and Madge by Florence Severance were generally well played. The scene of the barrel over the Falls, and its capture with the woman still alive in it, of course, brought down the house.

Folly Primrose did only a fair business at the Columbus, the company supporting Carol Arden being insufficient. Still, much of this pleasing Civil War comedy was enjoyed by the audience.

Morris McHugh, the comedian, of the Players at the Bush Temple, has been Summering in Michigan, though he announced in print last June that he might go to his ancestral castle in Ireland.

Beatrice Mackenzie, who was a general in The Woggle Bug, and a good one, too, has been rehearsing at the Chicago Opera House for Jack of Hearts in The Land of Nod to succeed May De Sosa, who succeeded Olive Vail, who succeeded Madame Slapoffski, who succeeded Alma Youlin.

Lou H. Newcombe, husband of Beatrice MacKenzie, has been engaged as the manager of the Southern Over Niagara Falls company.

Alice Fisher in The School for Husbands will begin an engagement at Powers' Sunday, Sept. 2, following Mrs. Temple's Telegram.

William M. Hull, manager of The College Widow, gives \$10,000 as his minimum guess on the number of people turned away during the three weeks of The Widow to date at the Studebaker. What seemed like a thousand were turned away at the last Wednesday matinee, the only performance of the week at reduced prices. The monotony of selling out continues and the advance sale now makes two weeks more of capacity houses a certainty. This will leave only two weeks more of the engagement of seven weeks, unless it is extended. The Shuberts have a booking for The Filibusters in the way, but it is possible that arrangements will be made to continue The Widow, which everybody sees now can run at least until the new year.

CINCINNATI.

The End of the Season at Chester Park—Sidney Tober in a New Play—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 21.

This is the last week of Summer opera at Chester Park and The Telephone Girl is being presented. John E. Young, who was comedian of the company last season, appears this week and Miss De Valmaseda is a newcomer. She takes the part of Rosita.

It is rumored that Chester Park will soon be

given up to manufacturing and that the local traction company that owns it has purchased a site farther north for an amusement park.

The Hoosier Circus at Coney Island has moved into the theatre and the Igorrotes have arrived. The Fall festival began at Coney last Thursday and lasts through the week.

Bandmaster Innes and his cornet soloist, Bohumir Kyri, have separated and Herman Bellstedt has been secured in place of Mr. Kyri for the rest of the engagement at the Zoo. For the third week at Henck's a capable company opened last night the week's performance of the new comedy, How Baxter Hunted In. Sidney Tober took the part of Baxter.

At the People's the bill is The Jolly Grass Widow's, and included in it are two skits called The Widow's Wedding Night and The Sign of the Red Light.

H. A. SUTTON.

BOSTON.

The College Widow and Other Offerings—Rival Stock Companies—Bright Hopes.

(Special to The Mirror.)

BOSTON, Aug. 21.

After a Summer vacation that lasted exactly one night the Tremont has opened its regular dramatic season, and The College Widow promises to remain here for a long time to come. The Geese of Geck had to close early in order to get to Chicago, and thus the house was dark for one night before the coming of the George Ade comedy, which had been eagerly awaited. It packed the house, and there was much enthusiasm over the sparkling comedy of American college life, which was splendidly given by Henry W. Savage's company. Much had been said about this work by Bostonians who saw it in New York, but there was no exaggeration, and I'll lose my guess if the Tremont is not packed for a long time to come. The cast is of excellent calibre, Frances King being especially well placed in the title-role.

Gertrude Quinlan, who is always a prime favorite here, could not have been improved upon as the boarding mistress' daughter, and gave it just the right touches of humor. Ivy Troutman also shared in the honors. Edgar Davenport recalled to many his Museum successes, and Thomas Meighan, Edwin Holt, Dan Collyer, and George E. Kryer made the most of every opportunity.

An interesting revival was made at the Empire to-night in Saratoga, an old-timer not seen here in a long time. William Courtleigh took the honors, giving another thoroughly excellent impersonation. He has added greatly to his personal popularity, and it is to be regretted that this in his last week in Boston, as he goes to Providence to be leading man of a stock company there this season. The illness of Isabelle Fletcher gave Flora Juliet Bowley a chance to show her cleverness in the trying character of Elle Remington at short notice, and she did excellently. Walter Lewis is playing a special engagement at the Empire this week, and his August Carter is one of the features of the revival.

Peek's Bad Boy, which has not been seen in Boston for some time, had an interesting revival in an entirely new dress of scenery at the Bowdoin Square, where the stock company has been augmented for these comedy productions. Pearl De Sosa was in the title-role, with Fay Foster as the best girl. Charles Miller had a character decidedly different from his ordinary class in Major Peck, and Butler Haviland was capital as the grocer.

Fighting Fate is the melodrama of the week, and a thrilling one, too, at the Grand Opera House. The most important feature of the cast is the presence in the leading dual roles of tiny Anne Bianke, who can never be forgotten here for the time when she played Tagg in The County Fair with Neil Burgess and divided honors when it ran for a whole season at the Park. She is just as great a favorite as ever, and won the honors of the new production, which is elaborately staged.

There promises to be special interest in stock company affairs in Boston this season, and with both the Empire and the Castle Square presenting resident companies there should be great rivalry. Manager Lindsay Morison is out with his list of engagements, which includes Mary Hall, Howell Hansel, Mary Sanders, Frank Losse, Olive White, James Seeley, Gertrude Berkley, Francis Byrne, Jennie Kendrick, Edwin Nicander, William Evarts, William Hasson, John Mehan, William C. Mason, and E. L. Shader as stage-manager. The first play to be presented will be A Message from Mars.

At the Castle Square Old Heidelberg will be the first play to be given, and the resident company will include John Craig, Lillian Kemble, John Waldron, Mark Kent, Edward Wade, Spotwood Aitken, Florence Kahn, Mary Young, Marion Ballou, Willard Howe, and Maurice Franklin. William Charles Masson will be in charge of the stage.

Last week was notable for the visit to Boston of popular theatrical men connected with the business departments. P. F. Bannon, one of the best known agents, now a manager, came on to make a flying visit to friends in Boston and Nantasket on his way from New York to Minneapolis, where he presides over the Auditorium. Mason Peters, who has not been permanently located here since Woodland, ran over to see the first-night of The College Widow. John J. Donnelly, who has been spending the summer at Siasconet, where his star, Bertha Golland, is located at Villa Golland, came up for a Sunday and will go to Narragansett Pier for a fortnight.

One of the interesting things about the run of The Pearl and the Pumpkin was that not a single song was cut from the score after the first night, and that it was not found necessary to add an interpolated number to the ones originally written. Quite a record in these days of hedge-podge scores.

J. R. Keen, treasurer of the Park, has returned to town after an extended tour of the West that reached as far as Salt Lake City. He was on a ranch for a part of the summer.

Ida Conquest, who has been visiting her family in Brooklyn, left last week to go to London, where she was summoned by cable to be leading lady with William Collier in his next production.

Walter E. Perkins has been engaged to play a special starring engagement with the Empire Stock company, the only one of the summer season there. He will be seen in a revival of The Man from Mexico.

From Italy has come the news of the death of Signor Oreste Bimboni, the head of the opera school at the New England Conservatory of Music. He came to this country as director with the Mapleton Opera company, and when collapsed he located in Boston, making a great success. He was suffering from cancer when the school gave its notable performance at the Boston last spring, and was in a hospital for a time, finally sailing for Italy, where he died Aug. 6.

The Cadets will give another extravaganza this year. Pocahontas has been selected as the work, and Mr. Barnet will have the aid of R. M. Baker in collaboration.

Toby Lyons made a great success and strengthened the cast of The Geese of Geck greatly by his appearance as one of the two honest thieves. It was just the sort of part that he plays most effectively, and he was received with great favor.

Isabelle Fletcher acted on the advice of her physician and retired from the cast at the Empire Aug. 19 to go to the coast of Maine for a week's rest before beginning as leading woman with the De Deyn-Nurtington Stock company at Lowell, where she will open Sept. 4. She has been suffering from laryngitis.

The coming production of Faith Mather at the Park will be made under the direction of the Boylston Amusement Company, which has been incorporated.

Lillian Kemble has returned from the Pacific Coast and is the guest of Mr. and Mrs. Percival L. Cushing at their Summer home in Norwell. She has taken a house at the Back Bay for her home during the season at the Castle Square, where she will make one or two more visits before the season opens.

Ralph Lewis Hatch, of Melrose, was married last week to Josephine Agnes Downey, of the Hearts of Gold company, now rehearsing in New

York. The license was issued at Providence. The groom was formerly in the stock company at the Bowdoin Square.

John C. Peebles, who had been press representative here of the Majestic, Globe, Music Hall and Point of Pines, has gone to Buffalo, where he will be resident manager of the Teck.

May Taylor received a royal send-off

Bonney sharing honors with the star. Easy Dawson is being altered and improved and certainly will prove a big winner. Frank Dashon in *The Office Boy* opens Aug. 31, for three nights at the Savoy Theatre. The Wells-Dunne-Harlan company closed their six weeks' season at the Ocean Pier Theatre Aug. 19. Harry D'Esto is looking after the interests of the Johnstown Flood exhibition. The season is over at this resort and professionals are all homeward bound.

Cape May: The Lyceum Stock company at the Iron Pier closed their season Aug. 26, having done fairly well. C. Garvin Gilman received a testimonial at the Stockton Hotel Aug. 19, with many prominent society people in the volunteer programme, turning away people from the amusement hall, and proving the biggest money return of the season. S. FRANZENAUER.

ST. LOUIS.

The Best at the Last—The Season Opening Strongly—Newsy Notes.

(Special to *The Mirror*.)

ST. LOUIS, Aug. 21.

The Summer garden songbirds and merry-makers who have been going the hot pace of public entertainment are getting out their trunks and grips preparatory to leaving them hence and away. Time's noblest monument, which is proverbially said to be the last and the tag-end of the hot spell in the hot hot place, finds the hijinks doing their best, as if to manufacture a specially sincere form of regret that parting with them will bring. If the Delmar people had made half so good a start as they are arranging a finish they might not have escaped the heat, but many a paragraph in these dispatches, concerning which I still bear the rumbplings of umbrage, would never have seen print in the columns best calculated to bring them merited advancement. Holding as if in reserve their best offering, Manager Norton's forces have started in to put on *The Mikado*. All the literature of comic opera congealed contains no greater appeal to the intelligence of the interpreter than this best of all comic operas, and it is with a measure of satisfaction that the circumstance of much excellent work on the part of the Delmar people has to be reported in this relation. Gus Weinberg plays Koko with less buffoonery than I would have given him credit for, and Stella Tracey, who is getting back into Shubert ranks at this writing; Eleanor Kent, Bessie Fairbanks, Eddie Clark, the handsome Edith Yerrington, William Clifton, Frederick Knights, and even the ladies and gentlemen of the chorus, are right in it. The *Mikado* is to comic opera what Hamlet is to tragedy: nobody attempting it can make therein a complete failure. Business started in right smartly yesterday, and at this writing the signs and portents of prosperity are still out.

For many seasons that part of the public regardless of the unity of its anatomy has been "doing" the "loop the loop" at Forest Park Highlands, and the fact that no necks have been broken on that highly absurd diversion machine speaks well for the indulgence of the fool-killer. But the Globe of Death stunt on the stage of the Highlands is about the most daring thing yet, and the somewhat indifferent reception of the marvel is accounted for by the frequency with which the average Highlands' habitue has tried the loop the loop. In this Globe of Death Arthur and Irene Stone have twice daily taken their lives in their hands. As Frankie Afenger, of the *Star-Chronicle*, slyly remarks: "The act is indescribable except for its mechanical fittings, and must be seen to be appreciated." On the big bill, drawing the biggest crowds of the season, are Helen May Butler's Band, a ladies' militarily musical combination; Mile, Latina, Lindsay's canine dogs and simian monkeys, Bianchi Sharp, and the best of biography pictures. Colonel Hopkins for the first time in weeks and weeks, wears his Quaker Oats' smile, which I hope will not again come off. Even so old a stager as "Hop" is still affected by the vagaries of the amusement business, notoriously "the most variant thing with variations" extant.

Under the reggarding management of Harry J. Walker the Alps is putting forth an avalanche of popularity. Emerson tells us that an institution is but the elongated shadow of one man. Harry is tall, his face is pleasant, and now that the shadows are growing longer earlier in the day the big amusement concession may still be put right before the general public. He is reaching out for a new conductor, and has him in the person of Ferdinand Stark, of San Francisco, who succeeds John Lund, the rotund, who must join Fritzi Scheff at the end of the week. Stark's date is Saturday next. An entirely new prima donna, Andreina Declessis, has made her appearance at the Alps. She has been in this country only three months, and must be credited with a wonderfully big soprano voice. Naples, Milan, and Palermo have heard her, and the modern intense opera—*La Tosca*, *La Bohème*, *Carmen*, *I Pagliacci*, etc.—is her métier. Gondola songs and waltzes are her specialty. A big audience took kindly to her last night, after Gwynn Miles, more popular than ever, made his farewell.

Melbourne MacDowell has never lost his luck since coming here this Summer, and his manager, Charles Preston Elliott, the optimist, announces as a sort of synthetic product of all this good fortune the booking of MacDowell's tour after Oct. 1 with the Shuberts. This week the big-voiced actor recurs to his favorite Sardou selections. *La Tosca* being the bill. It affords Miss Lackaye a good chance to show her ability, and the young woman is taking very kindly to the Bernhardt-Davenport part. MacDowell's Scarpia remains the same impressive interpretation. He is going to put on *Manelli* of the Mountains the coming season. At the Odeon next month the offerings are *Antony* and *Cleopatra*, *Gismonda*, *La Tosca*, and *Virginia*. The last week at the Suburban is to be given over to Damon and Pythias, with Ed D. Herman as his principal support. Manager Elliott, in cable communication with Mrs. James Brown Potter, has offered her a large salary.

Ethel Fuller is appearing as Carmen in the Prosper Merlin version at West End Heights. She is proving to be a big drawing card, and hundreds of persons who never knew that West End Heights was anywhere in the county are going nightly to see and hear her. Hers is the strongest vogue of its kind this season. Next year she ought to prove the town's strongest card. Her Du Barry was much talked about. Business this week is likely to top all records. I hear nothing of her plans after the open air season, but many a manager, numbers of whom could be named, might do worse than retain the services of this capable, painstaking woman, who is an actress by right of native talent and intelligence, to say nothing of innate devotion to her chosen calling.

The South End looks up this week with the Mimes Carter and Pollard at Mannion's Park, who have a furious talking act accompanied by contortions. Alice and Dick McAvoy; McAvoy and Grant, in acrobatics; Sadie Hart, soprano; the American Comedy Four, Chris Lane, Campbell, Dillon and Campbell, and Ruby Raymond comprise the entertainment coterie. Mannion's has its own loyal patronage.

Sol Openheimer, a local capitalist, has about completed arrangements for supplying the South Side with a first-class roller skating rink with vaudeville features.

Guilt Without Crime is the Staley Stock company's endeavor at Eclipse Park. The play, peculiar in many ways, is pleasing the regulars. It has never before been seen on any stage.

A Girl of the Streets one of the new plays by Hal Reid, is on at Havlin's. Reid, the hero of one thousand melodramatic enterprises, has another winner in both the title and the story of the latest venture. Havlin's was packed yesterday, and it was noticed that the good custom of the regulars to buy tickets for the next Sunday's opening, without inquiring the name of the attraction, is still in vogue.

Three more of the regular houses have begun: The Imperial, the Standard, and the Columbia. At Tenth and Pine *The Slave of the Mill*, the latest of the Harry Gordon pieces, is on for a week's tryout. Something akin to the "frenzied finance" idea crops out in the development of the plot, and the indications are that within the framework of melodrama we shall have

more of the same sort before 1905-1906 is a by-gone. At that, the regret is often expressed that a house so favorably located as Mr. Russell's should have to give itself over to the robustous and strident melodrama, of which, it may safely be said, a little goes a great way. In the famous days of Blanche Bates and *The Darling of the Gods* at the Imperial last year the house sprang into good prominence. Perhaps another season of lurid melodrama will convince the owners of the fine amusement plant that it deserves something better at their hands.

The Columbia, suitably refurbished, opened this afternoon. A liquid air demonstrator is the headline feature, and thus we have an initial course in chemistry as a means of making vaudeville more volatile. Manager Tate has not put out a sheet of paper so far, and will adhere to his plan of doing all his advertisement in the newspapers. Among the offerings this week are Fred Voelker, violin soloist; Mr. and Mrs. Fischer, sketch artists; Lew Sully, monologist, and some old favorites without whom the Columbia never cares to get along. There is no imaginable reason why the house this year should not make its automatic profits, as has been the case consistently from the start.

At the Standard, where Leo Reichenbach has carefully swept the floor and put a new door knob on the door "at great expense," the Empire Burlesques have started in to keep the heat of the Summer's end at the requisite energy. The specialties include John West, the musical Brownie; Imhoff and Conn, in a comedy musical act, as well as something a bit out of the ordinary in the way of the purely burlesque features, which are better costumed and better staged than ever.

Colonel Patrick Short, now in his thirty-sixth consecutive year as a manager, will shortly give the Olympic over to public uses, after having made practically a new house of it. Never before has there been so much paint and carpeting spread in the old Broadway amusement temple. Columns have been painted about the Colonel's new safety appliances, many of which are matters of his own design and not really required by the building and fire ordinances. The house certainly has a distinguished look and is fully ready for the usual big business that may confidently be expected. Richard Carle opens next Sunday night in *The Mayor of Tokio*.

Bert Young, of the Highlands, has concluded to stand the season out in the Forest Park box office. Ernest Young, a brother of Bert, has been visiting here. He is a treasurer of the Memphis Bijou.

A very threatening windstorm the other day caught and frightened a big crowd at Delmar Garden. Order was restored by working the merry-go-round organ at the entrance to the garden. The people forgot their fear when the music started. "Two Little Girls in Blue" turned the trick of peace.

A San Francisco dispatch says that the police are working on what appears to have been the wanton murder of Arthur Powell, a vaudeville performer. Deceased is said to have been a cousin of Donald B. Johnson, of Upper Alton, Ill., who is in business in East St. Louis.

William Fear, a member of Singer's Uncle Tom's Cabin company, was killed due east of here the other day by a Chicago and Eastern train.

An attorney representing the German Theatre company got an attachment against Herr Walter Waldau, last season a principal of the Helmann-Welt Stock company, the complainant being breach of contract. The constable got hold of one Achermann by mistake, and a very funny German situation ensued in South St. Louis. The matter is yet in abeyance and at that, to appease Herren Helemann und Welt, the absent Waldau may consent to heal the breach of his contract by appearing with the company again when it starts things at the Odeon in the Fall.

Edwin M. Cowan, a detective in the employ of the Lewis Publishing Company, captured Lucille Slater, of the Delmar Garden company, and, taking her before Rev. George King, bade that functionary to bind said Lucille Slater to said Edwin M. Cowan for life, which, there being no visible or audible interference, said ecclesiastic immediately proceeded to do, easily exacting the fee in these cases made and provided. Mrs. Cowan did not miss that night's performance at the Delmar, and the fact of the marriage was kept secret for a little while longer. The young lady has since left the company, and, it is thought, the stage.

Mabel McCane, of St. Louis, is making quite a stage name as the prima donna of Kiraly's spectacle at the Portland Fair.

Joseph Frank, a St. Louis comedian, who has been playing German comedy parts for some time, will leave in a few days for New York to go with Billy B. Van in *The Errand Boy*.

Harry Hermens, of The Royal Chef company, a St. Louisian and a prominent Elk, will have the reception of his life when the company comes to the new Garrick early next month. Hermens has never failed when the brethren wanted to get up a little entertainment for visiting actors in the local club rooms, so turn-about will be fair play in this instance.

William Clifton, of the Delmar, is taking very kindly to the various comedy roles intrusted to him by Manager Norton, and doing work the talent for which was hardly up till now suspected.

I learn in a roundabout way that good old Lew Parker, who was mentioned for manager of the Garrick, has declined the offer, preferring his present birth with Hyde and Beaman. However, there is plenty of time to get at the straight of this before the Shuberts open their cozy little playhouse either Sept. 4 or 10. Meanwhile Richard Spanier, the Shuberts' local representative, is getting letters from all available sources regarding the new bookings, and the press-book of the house, long before the opening of the season, has already swelled to comfortable proportions. J. J. Shubert passed through here the other day after a brief stay in Kansas City, incognito, with the inevitable and designed result that he kept everybody guessing as to his business at the mouth of the Kaw. A new theatre over there is on the tapa, but the details are not ripe for exploitation.

J. A. NORTON.

WASHINGTON.

Early Season Successes—The Prodigal Son Coming—Notes.

(Special to *The Mirror*.)

WASHINGTON, Aug. 21.

The regular season at the Lafayette Square Opera House was inaugurated to-night with the opening performance by the Fred G. Berger, Jr. company of Harry B. Smith's comedy, *The Liberty Belles*. The attendance was very large and thoroughly appreciative of the twenty tuneful musical numbers introduced. The organization is a talented one of strength and artistic ability.

Among the leading principals are William H. Conley, William Manssey, Herbert Carter, J. Frank Gibson, Edwin Leo, Catherine Hay, Ethel Ryder, Edwina Edwards, Leonora Robertson, and Virginia Leverick, who scored strongly. Next week Johnny Ford and Mame Gehrke present the musical comedy *Lovers and Lunatics*.

At the Academy of Music the early season's business is most gratifying. When the World Series has a splendid opening and meets with great favor. The play is by Lawrence Marston and Langdon McCormick and is given a strong interpretation by a company of general excellence. Why Girls Leave Home is next week's announcement.

The New National Theatre, with the alterations and improvements already outlined in my Washington dispatches, completely finished, is ready to reopen its doors for the coming season which commences next Monday night with the first production by Liebler and Company of *The Prodigal Son*. Hall Caine's dramatic work.

Chase's opening week was a big one, and the attendance to-night indicates another rush. Bert Leslie and Robert Dailey, strongly supported by Maud Emery and William Mowrey, are a big hit. Other strong favorites are: Jolly Jack Norworth, La Belle Therisita, Louise Dresser, Valverdo's naval bombardment, the Ellis-Nowlan Trio of acrobatic eccentricities, Edward Greene and Amy Werner, and, for the first time

in any theatre, motion pictures of the daily scenes and the famous foreign personages composing the Russia-Japan Peace Conference at Portsmouth, N. H.

Arrangements have been completed that will permit the United States Marine Band to play a series of semi-monthly Sunday night concerts at the Columbia Theatre during the coming winter.

The Innocent Maid company is the attraction at Kerner's Lyceum Theatre, presenting a new two-act musical farce-comedy, entitled *A Scotch High Ball*. During the action specialties are given by Mitchell and Love, Edna Davenport and Hodges and Launchmire. The High School Girls is next week's offering.

Balloon ascensions and parachute drops are a continued attraction at River View on the Potomac.

JOHN T. WARDE.

PITTSBURGH.

The Sambo Girl—A Variety of Attractions—Workmen Hurt at the Avenue.

(Special to *The Mirror*.)

PITTSBURGH, Aug. 21.

Last Saturday night the Alvin began its season with vivacious Eva Tanguay in her play, *The Sambo Girl*, and the house was filled by an audience which showed the same delight with her strenuous and clever work as upon her previous visits to this city. This beautiful playhouse looks bright and cheery after its Summer cleaning, and enters upon its new career with excellent prospects. Following week, *The Runaway*, with George Evans, "the Honey Boy," as its central figure.

The Nixon opened its season last Saturday night with Simple Simon Simple for a short run.

The Gayety commenced its season to-day at the home of burlesques, with Weber's Parisian Widows, with which Charmin is the headliner. Next attraction will be Sydell's London Belles.

At the Bijou, Blaney's King of the Wild West, with Young Buffalo as the star, attracted large audiences to-day, which were given plenty of excitement by the action of this play. Next week, Joe Welch in *The Peddler*.

At the Academy this week will be T. W. Dinkins.

The Empire, under the management of C. J. McCullough, will begin its season next Monday evening with *The White Caps*, by Owen Davis.

Your regular correspondent, Albert S. L. Hewes, is now sojourning at Longport, N. J. and will return home at the end of this week.

He wrote me that he gave a large and successful magical entertainment there last week for the benefit of the Foster Home for Orphans, of Philadelphia, Pa., which has a Summer home at this resort. He is an ardent and popular amateur magician (his hobby) and always delights in giving such entertainments for charitable institutions.

Fifteen laborers at work on the ruins of the Avenue Theatre were carried down by a falling wall Sunday, and five were seriously hurt. The work of razing the Avenue walls has been going on day and night for the last weeks.

The traction parks are all drawing large crowds. At Luna Park this week John Dunn and his great musical organization will be heard again, which proved so successful last week. The Five La Pearls, aerial gymnasts, will be the feature of Luna's out-of-door circus.

JOHN T. HEWES.

BALTIMORE.

The Season Opening—The Parks Still Popular—New Theatre.

(Special to *The Mirror*.)

BALTIMORE, Aug. 21.

Joe Welch appears at the Holliday Street Theatre this week in *The Peddler*. Next week it will give place to *Her Wedding Day*.

Owen Davis' new drama, *The White Caps*, treats of a problem confronting the authorities in many of the Southern States as a result of the growth and strength of the famous Ku-Klux Klan. It is a protest against lawlessness, and is vigorously presented at Blaney's Theatre by a competent company. *The Life That Kills* is the underline.

The opening of the season at the Monumental occurred at the matinee this afternoon. The house has been thoroughly renovated, the Jolly Girls in the attraction, and the performance abounds in clever vaudeville and catchy music. Next week the house will be given over to the Baltimore Beauties.

The Royal Artillery Band continues its concert at River View. The Battle of Santiago, a fireworks spectacle, is also given.

A good bill is presented at the Casino at Electric Park. Perry Corvey, the musical clown from the New York Hippodrome; the Zoellers, from the New York roof gardens; the Nevaras, from Hammerstein's; Rae and Benedicto, from Keith's, and Eugenie Soule, from the Aerial Gardens, and Peirce and Schecte being the stars. Madame Therese Dorgere next week.

The informal opening and public inspection of the new Hotel Kerner will take place on Saturday evening, Sept. 2. On this occasion the trinity of buildings owned by Mr. Kerner will be thrown open for public inspection. They comprise the Maryland Theatre, the Auditorium, which is entirely new, and the Hotel Kerner. The former is the Garrick, the Auditorium, the Garrick, which is entirely new, and the Hotel Kerner. His son, Jean Kerner, a son of James L. Kerner, has been appointed manager of the Auditorium. His brother, Joseph Kerner, will manage the Monumental. The investment of Manager Kerner in the two theatres and the Hotel Kerner is said to be \$1,500,000.

HAROLD RUTLEDGE.

THE STOCK COMPANIES.

Tyrone Power and Edith Crane closed a successful three weeks' engagement at Elitch's Gardens, Denver, on Aug. 19. Maude Fealy has been re-engaged for the Bellows company, and will open Aug. 20 in *Madame Sans-Gene*.

Fulton Brothers Stock company closed its ten weeks' engagement at the Oliver Theatre, Lincoln, Neb., on Aug. 12, and will open again at Washington, Kan., on Aug. 21. The company has secured the Western rights of *Toistoi's Thou Shall Not Kill*, and will make a special production of the play.

John D. O'Hara and Margaret Maclyn, of the Majestic Theatre Stock at San Francisco, Cal., have completed a continuous season of fifty-two weeks, and they have been re-engaged for another year by Manager H. W. Bishop. Mr. O'Hara and Miss Maclyn are the only acting members left of the original company that opened the theatre Sept. 3, 1904, except Robert Morris, the stage-director.

The Huntington-De Deyn Stock company will commence its season Sept. 4 at the

AT THE THEATRES

To be reviewed next week:

EAST DAWSON..... Wallack's
THE PEARL AND THE PUMPKIN..... Broadway
A MAKER OF MEN (one act)..... Lyceum
HEARTS OF GOLD..... American
CUSTER'S LAST CHARGE..... New Star

Majestic—York State Folks.

Pastoral play in four acts, by Arthur Sidman.

Produced Aug. 19.

Myron Cooper	Ray L. Hoyce
Simon Peter Martin	James Lockleys
Frank Martin	Randolph Currie
Hilf Martin	Osburn Scarle
Lew Wesley Barnes	Charles Dade
Lem Dunbar	Harry Crosby
Ziby Tucker	Arthur Gregory
Ella Blowers	Sam J. Burton
Ab Springer	William Myers
Ben Tuttie	George W. Mahare
Wick Tilton	Frank Harris
Orion Riddle	George C. Westcott
Orin Truman	Thomas Parsons
De Lancy Davenport	George C. Westcott
Tony	Hart Welby
Widow Miller	Josephine Connor
Jennie Cooper	Leila McIntyre
Emeline Hubbard	Eleanor Sidman
Mrs. Lydia Martin	Millie Stevens
Mingins' Girl	Grace Russell
Jack	Ethel Johnson
Sadie	Gordon Morrison

After much wandering, York State Folks came to the metropolis last Saturday night for the first time, and were welcomed by a large and cordial audience.

The story they had to tell was noteworthy for having no deep-dyed villain or sobbing lady with a black past and a black gown. In fact, there was no cause for black, for all these country cousins had evidently come to town for a good time. Like all country stories, their jokes seemed apical and reminiscent, but they looked their parts so well and amused so decidedly that they were readily forgiven for strenuous efforts to please.

It was a weak string of plot on which Arthur Sidman strung all the bright country episodes and the characters he has found so effective in his triumphal vaudeville campaign. There is a sentimental old bachelor who builds organs for a livelihood. He has a pretty niece who is loved by the son of the local capitalist, a wagon maker. The maker of organs votes for a railroad against the wishes of the magnate maker of wagons. They quarrel, and the youth is forbidden the house, but succeeds first in borrowing one hundred and fifty easy dollars from the tax funds held by the sentimental but unbusinesslike old bachelor. Of course, the capitalist father calls the lender to account, as they are from the town funds, and there is a threat of the constable. The son, when offered the choice of home or the girl, of course chooses the girl. Papa is not really as hard at heart as he pretends to be, and cannot stay away from the resultant wedding, especially as that same railroad has made him richer. All ends happily, with happy couples in each other's arms.

The final dream scene, like a parlor tableau, shows the old bachelor asleep in a ruddy glow, with a very discordant choir singing behind the scrim at his church organ that has just been bought in Rochester.

The play would gain much in long life and vitality if it had the real backbone and red blood of a plot. At present, it only seems an elaborated vaudeville sketch padded with bairns of provincial episodes and the shavings of rustic talk. There is a half-hour of chatter at the beginning that means little, and could be lopped off with the same gain that cutting a dead branch has on the vitality and appearance of a tree. The very lack of a strong story of sincere truthfulness and grip handicapped the actors greatly, but many did remarkably well under their odds, and succeeded in making it a bright entertainment. Ray L. Hoyce was the organ maker cleverly in looks and art, but occasionally seemed to have listened too long to the onehausen stop of his own instrument. James Lockleys had force and repose, but an unfortunate vocal method. Randolph Currie was better in his manly moods than his sentimental ones. Osburn Scarle added a dashing lover, admirably foiled by the country bear of Harry Crosby, that won many hearty laughs. Charles Dade had the repose and dignity of his cloth, though why he should be made up as an Episcopal clergyman, as is always the case in rural plays of a locality where high church is rare, is a vexing question. Arthur Gregory made a hit with an accurate delineation and a make-up that was artistic to the very last stitch of his much bejacketed "pants," and was well aided by the clever work of Sam J. Burton as his sleepy friend. William Myers, as leader of the Excelsior Silver Comet Band, George W. Mahare as the postmaster who reads all the postal cards, Frank Harris as the stage driver, George C. Westcott and Thomas Parsons made the most of their bits in appearance and action as Rube types. Josephine Connor acquitted herself faithfully as Myron's sister, and Millie Stevens was true to the life of the meek wife of a hugely vital village type. Leila McIntyre was the pretty sweetheart and showed the sincerity of feeling her former work has prepared her many admirers to expect. Eleanor Sidman portrayed the village belle with saucy pliancy and charm. The three children were unusually good and could give their elders many pointers in the value of simple methods and straightforward beauty of reading, especially that clever little Gordon Morrison, who delighted the audience with that truth that is the keynote of art.

Precitor's Fifty-eighth Street—A Woman's Sacrifice.

Drama in four acts adapted by Lawrence Marston. Produced Aug. 14.

Leona Et Castiglione	Adèle Block
Madame Bourse	Louise Mackintosh
Mademoiselle Vouloir	Annie Scott
Philippe Bourseau	William F. Carleton
Court De Lassagne	William Norton
Monsieur Beaumont	Harold Hartwell
Antoine La Valliere	Charles Arthur
Lestie	Robert Cummings
Inspector Delamorte	George Howell
Doctor	David Thompson

The audience at Precitor's Fifty-eighth Street Theatre seemed to like this play at times, and greeted their favorites enthusiastically, although the work was a somewhat crude adaptation from the French. In its fumigated form it loses much of the good old essence of deviltry that made this kind of story once popular in France.

There is a pretty woman who came to Paris a peasant from Spain, but she allowed a suave sententious to place her and establish her in a Marion flat. At the time of the opening of the play, in 1860, Napoleon III is paying her rent and surrounding her with paper flowers. The effect of his Majesty's sojourn in America is shown by the Fifth Avenue costumes of 1905, in which he dresses her and the rest of the cast. He made her discover a count and chief of police, and this person sold her readily to royalty, but becomes mad with jealousy when he finds she really loves Phillippe, so the villain orders his ex-mistress to help him to ruin the youth. She refuses. "Ah! ha! she loves him!" he shrieks in an aside. He uses threats. She pretends to acquiesce. He tells her it can only be done by making Phillippe poor. To this end he orders her to get Phillippe to buy Steel Preferred stock or something equally strong in water, but on no condition to invest in cotton, as it is going up. At the end of the first act Phillippe proposes marriage and at her request promises her to invest his all in cotton.

The second act is in a banking house. It has been learned that there is a dropped stitch in cotton or a Government leak, and the bottom has dropped out. The villain is worthy his job and knew a loving woman well enough to know she would recommend cotton because he told her it would do her lover good. He biases his mistress "ha! ha!" of triumph in her shell-like ear. But she is game and generous and throws all her

fortune into the market and forces the price up so fabulously that her lover makes the fortune she loses. The villain has secured the plans of the Government fort and bribes an old paralytic into swearing that they were bought of Phillippe that he can have him shot as a traitor. The lady has been married in the meantime and brings her bridegroom home, only to fall into the trap and handcuffs of the chief of police, who is in charge of her house. When the chief gets the bridegroom secured he laughs his hate at him and tells him all the unpleasant facts about his bride. The very rankness of this scene made the audience think it strong. It was, but only to the nostrils. She saves her newly wed husband from death by killing an old Jew who had the plans. When the villain catches her at this and corners her she kills him, but receives a dagger thrust as the curtain falls.

The villain dies, but "the evil men do lives after." The programme says it is an hour later, but the pretty heroine has carefully dressed herself in a charming negligee in which to die after being cut by the villain. Husband is pleased at being free, but miserable because of the documents that prove her history. She confesses their truth, and in his rage at her soiling his name he proceeds to dust all the articles of furniture with her dainty negligee, shrieking "Now die!" As there is nothing else to do she does this as prettily as possible, with the fall of the final curtain.

Of course there could be no real sympathy in an American audience with a soiled bride deceiving her husband as to her past, however much money she may have spent to make him prosperous, but Adele Block did the most possible with her impossible part. Perhaps it was because she knew it was so unreal that she did not insist on the listeners hearing the words of the part she looked so prettily but didn't enunciate audibly.

William P. Carleton was handsome but indistinct. Louise Mackintosh pleased with her artistic placing of portrayal before personal vanity. Agnes Scott was catty as the part that demanded this characteristic. William Norton was villainously good; keen as a razor, he might have gained by knowing the role was strong enough to carry him without so much effort, and that it would have gained by greater repose. Harold Hartwell had dignity as the banker. Ticklers and paper tape are as out of the date of 1869 as the costumes and the pronunciation of French words was unlike French. Robert Cummings won appreciative applause by his portrayal of the paralysed Jew.

Murray Hill—Papa's Boy.

Musical comedy in three acts, by Frank W. Lloyd. Produced Aug. 19.

Professor Bluffem	Charles Bowser
L. H. Crankle	D. J. Sullivan
Dolly	Berry B. Lester
Jack Flyby	W. J. Samuels
Captain Doolittle	G. R. Raymond
Mrs. Crankle	Florence Edney
Mrs. Doolittle	Sue Belle Mead
Polly	Lois Arnold
Madam Tiptoe	Elizabeth Hess
Pearl Dexter	Mollie E. Rogers
Mabel Bates	Grace Paulding
Elsie Early	Ella Mintz
Dorey Dimple	Beck Ryeford

Charles Bowser's comedians made their initial appearance at the Murray Hill Theatre last Saturday night in a new musical comedy, entitled "Papa's Boy," responsibility for which was accepted by Frank W. Lloyd, manager of the company. The house was well filled. A new entrance on Forty-second Street, not yet completed, was used for the first time, and gave the theatre a right to claim relationship with the more pretentious houses further west on the street.

The play is a farce of the Hoyt type, with interpolated songs and a small chorus, but it is lacking in bright lines and natural humor, and the plot moves without much vigor until the last act. Dolly Crankle, reared by a doting mother, tries to cut loose from the apron strings and is aided by a boy chum, his private tutor, Professor Bluffem, and his father, who is disgusted with his wife's method of rearing children and wished Dolly to become "Papa's boy." A horsey, Jealous Captain Doolittle also gives his services. Dolly is constantly pursued by a stage maid named Polly, upon whose photograph Dolly has written a promise of marriage by mistake, intending it for Pearl Dexter, one of Madam Tiptoe's manicure girls. Any attempt on Dolly's part to honestly announce his independence is frustrated by this photograph. A side door to Dolly's study gives an opportunity for many escapades, and permits the entrance of Madam Tiptoe and her girl. At the close of the second act Madam Tiptoe, hidden in one room, and Mrs. Doolittle, who feels as an aunt toward Dolly, hidden in another, affords the first complication of the play's action. In the last act Captain Doolittle, after a fit of jealousy, discovers his wife to be faithful. Dolly clandestinely marries Pearl, receives the blessings of his parents, and buys the photograph from Polly, and Professor Bluffem disappears in Madam Tiptoe's long lost wife, who, being prosperous, he forgives. Songs of no great merit are given place in each act. With two exceptions these were written by Harry B. Lester, who plays Dolly. A dreaming song, "Don't You Wish That You Were Me," sung by Mr. Lester at the beginning of the third act, seemed to catch the fancy of the audience.

Charles Bowser as the Professor did very good work in a part that gave him very little opportunity. Harry B. Lester as Dolly was not particularly pleasing, and lacked vivacity. D. J. Sullivan as Dolly's papa was much more satisfactory. Lois Arnold played the role of Polly stolidly and sang in much the same way, but gave evidence of more life in her dancing, which showed grace but lack of training. Florence Edney as Mrs. Crankle and Sue Belle Mead as Mrs. Doolittle filled straight comedy roles satisfactorily. W. J. Samuels as Jack Flyby, Dolly's chum, had a dance that aroused applause, but suffered for the lack of lines and business. Elizabeth Hess as Madam Tiptoe and Mollie E. Rogers, Grace Paulding, Ella Mintz, and Beck Ryeford as the manicure girls were but little in evidence.

The play lacks snap and incident, and the players seemed to realize it. With changes that will suggest themselves the piece may be made attractive.

The play for next week is Paris by Night.

Fifth Avenue—Zorah.

Melodrama in four acts, by Edwin Arden. Produced Aug. 14.

Israel Frances	Edwin Arden
Michael Petroff	J. H. Gilmour
John Orville Slaughter	Dudley Hawley
Benjamin Smith	Edmund Lyons
Fedor Radovna	Geoffrey Stein
First Convict	H. Johns
Dumb Angel	Charles Cooper
Big Mama	William Howard
Mordvina Strakosch	H. Williams
Dernack	R. R. Neill
Roumitch	N. R. Richards
Overseer	Cola Campbell
Boulaff	Albert Veasey
Lieutenant Wolmar	L. Roberts
Major High	M. Mario
Dr. Kraski	Victoria Addison
Zorah Strakosch	Daisy Lovering
Wilhelmina Smith	Mary Hungerford
Natalie Petroff	George Manning
Nestrock	E. W. Lyons
Noncommissioned Officer	

That Edwin Arden is a clever dramatist as well as a talented actor was illustrated last week when his play, Zorah, originally produced at the Lyceum Theatre, Rochester, on Aug. 29, 1899, was shown for the first time in New York. Mr. Arden appeared in the leading male role, and won the double success that comes to the actor-author by giving a very fine performance of a rather difficult part.

Taking Russia as a background, Mr. Arden has painted a picture of life in that country that has many human touches and appeals strongly to the emotions. The story concerns Zorah, a young Jewish girl, who is persecuted with the attentions of Petroff, the Governor. Rabbi Israel Francois loves her and thwarts the villainous Petroff in his designs upon the girl. Francois, Zorah and her father are sent to Siberia, but when the plague is threatening in Moscow Fran-

ces is liberated, as the Governor has heard that he has wonderful power as a healer. Francois declines to leave Siberia unless he is accompanied to Moscow by Zorah and her father. When they reach Moscow, Francois learns that he is expected to heal the little daughter of the Governor, who is at the point of death. He makes the stipulation that no matter what may be the outcome of his efforts to cure the child, Zorah and her father must go free. At first, when he ascertains the identity of his patient, he refuses to attempt to cure her, on account of the suffering caused by her father to those in whom he is so deeply interested, but when Zorah assures him that no real harm has come to her through the Governor, he agrees to do all he can. The child's life is saved, the Governor is repented and Zorah and Francois are set at liberty to begin life anew. The sensation of the play is an explosion in the silver mines in Siberia, in which Zorah loses her sight. This was well managed and made a thrilling effect. There is some comedy in the play that helped to lighten the prevailing gloom.

Mr. Arden played Francois with dignity and force, and gave weight to the many strong speeches in the part. Victoria Addison, especially engaged for the part of Zorah, was effective, especially in the third act. J. H. Gilmore was admirably villainous as the tyrant, Petroff, and added another to his long list of hits. Dudley Hawley was breezy and amusing as Slaughter, an American traveling in Europe. Daisy Lovering was charming as Wilhelmina Smith, Slaughter's sweetheart, who is also seeing the sights in charge of her guardian, Edmund Lyons, as Benjamin Smith, and Geoffrey Stein as Dumb Angel did good work. The scenery was elaborate and the play was carefully staged under the direction of Will J. Dean.

At Other Playhouses.

MADISON SQUARE.—Blanche Walsh in Clyde Fitch's strong play, *The Woman in the Case*, opened the season at the Madison Square Theatre last night (Monday).

Since the four months' run last season there have been a great many changes in the cast, only five of the original company remaining, these being, besides Miss Walsh, Eleanor Cary, Dorothy Dorr, William Wadsworth, and William Traves.

The new names are Grace Gibbons as Elsie Brewster, Kathryn Bell as Dora Miller, John Patrucco as Louise Mane, Martin Aslop as Julian Rolfe, Frank Sheridan as Mr. Thompson, Leonard Ide as Jimmie O'Neil, Harry Rogers as Louis Klausey, James Du Sang as the attendant, and Frank Wright as the policeman.

WEST END.—Texas, a Western melodrama that brought crowds to the Fourteenth Street Theatre last season under the name of *A Texas Ranger*, was the opening attraction of the season at the West End Theatre last Saturday night, Aug. 19. Uptown audiences seem to find the play as attractive as did those at the Fourteenth Street last year. The cast is practically the same. Ernest Allen playing the part of Texas West, and Florence Lester appearing in the role of his daughter. The part played by Sydney Ayres last year is this season well taken by Jack Drummer.

GRAND OPERA HOUSE.—Woodland, the popular musical fantasy of last season, opened the season at the renovated Grand Opera House last Saturday night, Aug. 19, to an audience that filled the house. Greta Risley has the role of Lady Peacock, formerly played by Emma Carns. Helen Hale is seen as Jessie Wren, and Harry Bulger is again the chief funny man. Owing to a strike at Andersonville, Ind., the new chairs ordered for the house are not yet in place.

METROPOLIS.—The Metropolis opened its doors last Saturday night with Hal Reid's new play, *A Runaway Boy*. Owing to a broken collar bone, Joseph Sanctie was unable to appear, his part being very acceptably taken by his brother, but the management promised that he would positively appear this week. A review of the performance will therefore be deferred until next week, as the young star's presence is practically essential to the play.

THIRD AVENUE.—Ruined Lives, a melodrama of the kind that appeals to this house's audiences, is the bill at the Third Avenue Theatre this week.

LYCEUM.—The Lyceum Theatre, with Mrs. Lafingwell's Boots as the attraction, opened for the season last night (Monday). With two exceptions the cast is the same as last season, the newcomers being Mr

ISABELLE EVESON

INVITES OFFERS SEASON 1905 AND 1906

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GOSSIP OF THE TOWN.



The above photograph shows Harry Corson Clark's method of advertising himself throughout the West, where they look for his coming with much the same eagerness that a circus is anticipated. On Aug. 1 he closed a season of ten months, one of the most successful seasons in his career, in spite of the tremendous jumps he made. He took his company of fifteen from New York to San Antonio, Texas. From there they went to Houston, thence to Salt Lake City, Denver, Minneapolis, St. Paul, Duluth and Omaha, and then to Pueblo for the summer, traveling in all 11,139 miles. Mr. Clarke will spend a short vacation at his home on Riverside Drive, New York City, where he arrived last week, before starting out on this season's tour.

Little Johnny Jones baseball team and a team composed of alleged players from Broadway met at the American League Park Friday and played nine innings. The score was 14 to 1 in favor of Little Johnny Jones.

Flo Mendoza and Baby Isabel have returned from Long Branch, where they spent the summer, to begin rehearsals with Human Hearts (Eastern). This will be their third season with W. E. Nankeville.

Isabel Irving has decided to renounce starring during the coming season and has accepted an important role in Viola Allen's production of Clyde Fitch's play, *The Toast of the Town*. Miss Irving lately returned from London, where she was to have starred in *The Crisis*, under Charles Hawtrey's management, but the negotiations fell through owing to the inability to secure a suitable theatre for the production.

Edgar Healy has been engaged by Dudley McAdoo to act as press representative for Kellar, the magician, during the coming season. The season of the Kellar company commences on Sept. 8 at Trenton, N. J., and will continue for forty weeks, playing the principal cities in the United States, after which time the great magician intends to visit Australia, being under contract to play the two principal cities of that country.

Charles W. Lane, who was highly praised for his portrayal of the physical culture teacher with Mrs. Black Is Back last season, has just returned from London. Mr. Lane is considering several propositions and will probably be seen in musical comedy this season.

Louis James arrived in New York Sunday from his summer home at Monmouth Beach to begin rehearsals of *Virginia*, a revival of which will be inaugurated at Ford's Opera House, Baltimore, Sept. 4.

The Shuberts are completing plans to move *Fantana* to another theatre when De Wolf Hopper comes to the Lyric. *Fantana* is already approaching the record for musical comedy runs, and it is expected that the piece will continue popular several months longer.

Mrs. Flake returned to New York from her sojourn in California in time to meet Harrison Grey Flake on his return from a tour of the continent, and will divide the time before beginning rehearsals of the Manhattan company in Leah Kleschna, late in September, between her retreat in the Adirondacks and a country club near New York where it has been her custom to spend a part of the summer for several years. Incidentally she will study Rupert Hughes' new comedy, *What Will People Say*, in which she and the Manhattan company will begin their annual engagement at the Manhattan Theatre after her tour.

Laura Burt, Belle D'Arcy, H. B. Stanford, and Galway Herbert, of Nat C. Goodwin's company, were in a trolley car accident in Brooklyn last Friday night, and Mr. Stanford and Mr. Herbert rendered great assistance in caring for the panic-stricken women and children.

William H. Lewis, the leader of the Indian Band with Custer's Last Fight, mysteriously disappeared at Hartford, Conn., on Aug. 16, and has not since been seen or heard from. He left his clothes, uniform and cornet, and foul play is feared. He has been replaced by Harry Thorne.

Rene Harris, who was with the Savage forces and appeared in *Common Sense Brackett*, is seriously ill at the St. Elizabeth Hospital, New York, where she will have to undergo an operation.

Charles A. Bigelow had his new automobile wrecked on Broadway Monday by a jolt from a street car. The owner just escaped a serious accident.

Rehearsals of *Gay New York* will begin on Aug. 28, and the first performance in this country will be given about the middle of September. The principal comedy role, that of a fashionable ladies' tailor, will be enacted by Dan Mason.

The Black Crook is to be revived this season in the popular price theatres under the management of Charles Miller and Max Plohn. It was first produced at the old Niblo's Garden in 1866, and ran for 475 nights.

Martin Sheekey has secured the rights from Edwin De Coursey to produce *An Orphan's Prayer*. The cast will contain Frederick Bernard, Edwin Percival, Eugene Sargent, Tom Elliott Carpenter, Oretta Airett, Gertrude Ritchey, Lauretta Love, and Lora Haynes.

Frank L. Perley will send out *The Girl and the Bandit*, to open Oct. 1, with the best organization and equipment that can be furnished.

The Man with a Hoe is the title of a new play by Daniel Hart that will be produced here this Fall.

Cosmo Hamilton and Seymour Hicks are preparing a dramatization of the former's new novel, "Duke's Son," for the English and American markets. Mr. Hamilton has also signed contracts with Arthur Bourchier and Cyril Maude to adapt for them certain French plays.

Arthur L. Fanshaw has written the following new plays for the Herald Square Stock company: *The Crimson Cross*, *The Minister's Secret*, *What Love Will Do*, *Saved from Sin*, and *A Colonial Hero*, besides his version of *Tracy, the Outlaw King*.

IN BROOKLYN THEATRES.

Notwithstanding the fact that the seaside amusements are still drawing crowds, a number of the theatres in town are open and the season is now under way.

The Majestic, the first to open, found encouragement in the early start, for a crowded house greeted Buster Brown last Saturday night. All the old favorites were seen in the cast: Master Gabriel, George Ali, Bert Jordan, Al. Lamar and all the others that contributed to make the cartoon comedy a success.

This is the first week at the Bijou, and the Spooner Stock company offers *Pinero's The Schoolmistress* to open the season. Edna May and Cecil Spooner are warmly greeted.

Payton's Lee Avenue Theatre has undergone a transformation, and when the patrons of this popular house visit it they will hardly recognize the place. The company will remain the same as that of last season, and souvenirs will be given away on Tuesday as usual. The Liars was the play chosen to open the theatre Monday afternoon (yesterday), and the avation Etta Reed Payton and Corse Payton received was overwhelming. The rest of the company was welcomed back by the large audience present.

The Blue Ribbon Girls start the season at the Star, and the latest acquisition to the company is James Thornton. The new burlesque, *From the Laundry to the Stage*, is the opener and *Bugville Asylum* is the afterpiece.

The Dreamland Burlesquers opened the Nassau this week.

LETTER LIST.

Members of the profession are invited to use *The Mirror* post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and unclaimed for will be returned to the post-office. Circumstances, postal cards and newspapers excluded.

WOMEN.

Adams, Mabelle, Stella Adams, Ida Adair, Anita Abbott, Pearl Andrews, Charlotte Allen, Cora Adell, Miss T. Averill.

Bell, Ethel, Mable Burns, Marguerite Binford, Mrs. Elmer Buffman, Mrs. T. D. Briscoe, Lillian Bayer, Ana Abel Brinker, Margaret Burnham, Julia Brink, Mrs. Lon Bates.

Carden, May, Madeline Clarke, Ada D. Currier, Grace Clark, Mabel Carrier, Alice Chandler, Lettie Crabtree, Clara T. P. Conner, Alice Crowley, Mildred Clair, Dix Carruthers, Mrs. Caldwells, Infred Catlin, Sylvester Cornish, Dorothy B. Carter, Gwendoline Coote, Catherine Call, Grace Cameron.

Dodge, Rose, Madeline Delmar, Mona Desmond, Adele Devine, Leslie Deane, Gertrude Davis, Marie Dressler, Espe Darling, Beatrice DeVere, Bernice De Vore, Sadie D'Arzell, May Durysa, Norine Dunham, Bertie Dale, Alice Duane, Gertie Devlin.

Erwin, Louise, Mme. Emma, Minnie Emmett, Lucy Everett, Madeline Evans, Gertrude Euallie.

Fay, Eva, Viola Fitzpatrick, Katherine Fisher, Mabel Floryear, Mandie Foley, Jeannette French, Eleanor Flonsey, Florine Farr, Moran French, Pauline Fleischer, Nellie Flordert, Mrs. J. A. Fraser, Donna Foster, Winifred Florence, Mattheen Franza.

Gray, Alice, Katherine Gemmill, Mrs. J. Gordon, Lillian Grant, Geneva Gibson, Augusta Gardner, Agnes Gilders, Mark Gilders, Florence Gardner, Lucy George, Bonnie Goodale.

Hawkins, Gertrude, Ella W. Harmon, Helen Hale, Ethel Heywood, Miss B. V. Hamilton, Caroline Hall, Mabel Hastings, Dorothy Hunting, Genevieve G. Haines, Tessie Haynes, Minnie Hall, Rose Hoey, Maydie Harrison, Charlotte Huntington, Margaret Hatch, Hazel May Hall, Grace Huntington, Mrs. Jack Hockstra.

Ireland, R. Helen.

Jewitt, Sarah, Isetta Jewell, Sallie Johnson, Edna Jean, Elsie Jenkins.

Keen, Alberta, Josephine Kennedy, Belle Knapp, Kitty Kelly.

Lyons, Gretchen, Kathleen Loftus, Mary Logan, Amber Lawford, Olivia Lowe, Rachel Lewis, Marie Lorenze, Zadora P. Lewis, Mildred Lee, Dorothy Lewis, Blanche Leighton, Lottie Linton, Anne Lloyd, Eva Lytton, Violet S. Lee, Effie Lawrence.

Maentz, Clara E., Meta I. Marshack, Mabel Moore, Flo Mardell, Louise Meyers, Mabel Montgomery, Vera Markiller, Marion Mills, Ethel Mathews, Dena May, Nina Morris, Mae Martini, Letta McIntyre, Christie McDonald, Regina McAvoy, Adele McNell.

Nichols, Lula, Lillian E. Norris.

Owen, Minnie, Jane Oakar, Madge O'Brien, Eliza P. Ota.

Palmer, Lorrie, Agnes Porter, Mabel Pennock, Arline Potter, Jessie Purcell, Irene Palmer, Edith Palmer, Leslie Preston.

Quinn, Bertha.

Raymond, Lizzie B., Leslie Reese, Jane Reed, Lillian Rhodes, Alice Raymond, Minnie Ruton, Dorothy Rossmore, Etta Rice, Freda Rica.

Sherwood, May, Kathryn Shay, Nan Sickler, Gertrude Staples, Rose Stuart, Mrs. Allen Shaw, Lillian E. Swain, Marie Shotwell, Mrs. Eugene Stockdale, Mrs. Chas. E. Stout, Olive G. Skinner, Queen Stuart, E. Annette Steele, Norma Seymour.

Taylor, Gussie, Beatrice Thorne, Catherine Tanner, Hilda Thomas.

Wolvin, Grace, Hilda Warren, Blanche Webster, Yvonne Ward, Mrs. K. Wielchbaum, Madeline Winthrop, Adelaide Warren, Mrs. Stephen Wright, Blanche Whitaker, Crystal D. Willette, Jeannie Winston, Mrs. S. B. Wolf, Edith C. Warren, Helen Ward, Alice Walker.

Young, Phyllis.

MEN.

Acuna, Jose, Geo. B. Alexander, Howard Anderson, R. G. Arthur, T. G. Arnold.

Baum, Herman, Fred G. Berger, Harry C. Brown, Alf. Becka, Jas. A. Brady, Jas. A. Beall, Harry W. Barlow, Chas. H. Bowers, Harry Botter, Alb. L. Baker, Whitney Bennington, O. H. Butler, Phil Bishop, Jack Brickett, A. B. Beasley, Cass Burr, Paul Burrell, Willard Bowman, Stuart Barnes.

Croft, Grant, Edward Crook, Chas. J. Campbell, A. B. Corlett, Jno. Cope, Wm. T. Carlton, W. C. Crandall, Forrest H. Coning, Claude Cooper, Fred Curley, Howard A. Cook, Jas. F. Converse, F. S. China, W. Comstock, Al. W. Cross, J. J. Conway, Royal Cutler, Frank Colfax, Al. H. Canby, J. M. Colville, Thos. Coffin Cooke, W. S. Cleveland, Harry M. Clark, Arthur E. Claire, Jack Chagnon-Carberry and Stanton.

Donna, Francis, Victor E. De Kiraly, Jas. L. Daly, Byron Douglas, Geo. A. Dayton, Wilbert De Roure, Dan'l Dore, Guy M. Dailey, Jno. A. Dewey, W. A. Donnelly, A. C. Davis, Chester De Vondre.

Evens, Edwin, Edmund Elton, W. H. Elliott, Joe Epstein, Kirti Esfeld, Knute Ericson.

Florence, Will J., Geo. Francis, W. E. Flack, H. C. Ford, R. D. Fairchild, Wilson Forbes, Jas. J. Farrell, Geo. S. Fell, J. J. Fitzsimmons, Frank Farrington, Ed. Foley, Robt' L. Farrier.

Goodwin, Jas., Geo. Fuller Golden, Wm. E. Gillick, Chas. F. Gilney, W. J. Graham, A. E. Gaylord, Wm. Graham, William M. Goodhue, Harry Glick, Wm. Gray, J. L. Gavin, L. J. Griffith, Gilmore and Leon.

Henderson, Joe, Hugh Hartley, Frank V. Hawley, Chas. W. Harris, Stanley Hawkins, Cap't Sydney Hinman, Ernest F. Hawkins, Howell Hansel, Rich'd Hutchins, Brandon Hurst, Wm. Harris, Jack Howmet, Percy Hart, Jno. Harding, C. Hagen.

Kingsbury, Geo. A., Earl B. Kent, Geo. Kenney, J. Wood Kennedy, J. M. J. Kane, Lee Kugel, Fred Knight, Karl Kemp, C. S. Keyser.

Little, Wm. V., Edward Lester, Jas. L. Lederer, Rogers Lyton, Alb. Lando, B. Lytell, David A. Lane, Fred K. Logan, H. Loebel, Harold La Caste, Hans S. Levine, Jack Lytle, Frank H. Livingston, Alb.

Maynard, Fred'k, Harry Montgomery, Geo. Mansfield, Luke Martin, Jeff Murphy, Wm. Maguire, Edw. Miller, Chas. H. Marvin, M. S. Morris, Fred'k Monroe, Ben S. Morris, Jno. B. Morris, Dr. Wilt C. Motz, Chas. Marston, Lawrence Marston, Wm. L. Mally, J. K. Murray, J. J. Mallory, Fred Mac, Ed Melcombe, Harry MacConnell, Alb. McGovern, Francis D. McGinn, Nolie McDonald, Arthur L. McCormick.

Turner, Emmanuel A., Jas. Taylor.

Vasburg, Harold.

Wood, Jno. B., Bert C. Wood, Frank V. Wilson, R. Warren, Benj. Welch, Walker White-side, Morgan D. Wilson, Jno. B. Morris, Dr. Wilt C. Motz, Chas.

Wilkins, Thos. E. Whitbread, C. Colton, White Dock Waddell, Guy West, G. A. Warner, Clarence Wiley, Edwin C. Wagner, Bertram Wallis, Arthur L. Wood.

Young, Dan, Francis Yale.

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Dan Mason, Louise Sanford, Edward B. Adams, Lillian Hoerlein, Lizzie Mulvey, Edward Bronnen, Chas. E. Foreman, Jas. A. Devine, William Barlow, Violet Rio, Phil Collins, Jean Lortus, Clara Wade, Bortha Reed, H. C. Buchele, Ernest Sole, Chas. Barton, Harry Yost, Anna Page, Besse Fink, Helen B. LaTelle, Florence Thobor, Katie Michison, Claire Wallace, Edna Gans and full Chorus engaged for above attraction.

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3 St. Felix Sisters, Jessie Tewers and Co., Simmons and Morris, Starr and Evans, Hoyt and Miller, The Woodward, Mrs. Miller, Alice, Dolly, D. Williams, D. D. Moody, Villagraph, and Extra Attraction, SMITH and COOK.

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MYRON B. RICE,
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THIS WEEK'S ATTRACTIONS.

Pastor's.

A Night in Venice Trio, Smith and Cook, Misses St. Felix, Coakley and McBride, Hoyt and Waller, Simmons and Harris, George and May Woodward, Max Ritter, Allen and Dalton, Henry and Graham, Williams and Dermody, Bass and Joss, vitagraph.

Keith's Union Square.

Horsky, Berger and company, Galletti's dogs and monkeys, Victor Moore and Emma Littlefield, May Duryea and W. A. Mortimer, Marlene Merrill, Dixon and Anger, Barrett Brothers, Mignonette Kokin, Thal Brothers, Mark Sullivan, Murphy and Andrew, Meany and Anderson, and Carl Herbert and the motion pictures.

Proctor's Fifty-eighth Street.

Zorah, with Edwin Arden in the leading role, supported by Adele Block, Agnes Scott, Charles Arthur, William Norton, Robert Cummings, Edmund Lyons, George Howell and others. Olio: Motion pictures.

Proctor's Fifth Avenue.

The Diplomat, with Louise Allen in her original part of Daisy Darling, and Charles Abbe as the Diplomat, assisted by Gerald Griffin, J. H. Gilmore, Geoffrey Stein, H. Dudley Hawley, Daisy Lovering, Agnes Butler and others. Vaudeville: Motion pictures.

Proctor's Twenty-third Street.

Katie Barry (vaudeville debut), Valerie Berger and company, Paul Seaman, Harry Gliford, Mangier Sisters, Rice and Prevost, Nat Haines, Trovillo, Mallory Brothers and Brooks, motion pictures.

Proctor's 125th Street.

The Gunner's Mate, with Paul McAllister, James E. Wilson, Robert L. Hill, Sol Aiken, Agnes McCann, Mathilde Deshon, Marion Johnson, Isabel Crawley, Wilton Taylor and others in the cast. Olio: Motion pictures.

Hammerstein's Paradise Gardens.

Three Kiss Sisters (American debut), Goolman's dogs and cats, Ernest Hogan and his Students, Abdul Kader and his Three Wives, Carmencita, Le Colonial Septette, the Zancigs, Rossi's musical horse, Rice and Prevost, Harding and Ah Sid, Mademoiselle Olive.

LAST WEEK'S BILLS.

Pastor's.—Comedy as usual was the strong feature of the programme, and those who come not hard something to laugh at must have been very hard to please. Leading the romancers were Carson and Willard, who managed the English language in a most bewildering way, while explaining to one another the mysteries of present-day finance. They are as clever a pair of Dutch comedians as vaudeville has known in many years. Charles and Anna Hanna were also well to the front with The Inspector, a conversational farce full of surprises calculated to bring a smile to the face of a cigar sign. The Herald square Comedy Four furnished a pleasant quarter of an hour with jests and excitements at singing. Seibini and Girovini won applause with their acrobatic cycle juggling specialty. Laughs were very frequent during the act of Charles and Nancy Van. Mr. Van has a collection of parades that would be hard to beat, and a naturally funny method that is irresistible. A novelty in the bill was the first presentation by Thomas Meegan and company of a new sketch called On the Q. T., written by Waiba Meegan, author of Jack and Jill and other skits. Mr. Meegan was quite amusing in the character of Rustum, and was ably assisted by Mabel Wright and Leon Richman. The skit contains some good lines and was well received. Charles Inniss and Maudie S. Ryan presented their very neat and attractive specialty, consisting of a lot of bright repartees with some good songs. They have a snappy manner of delivering their material that helps to win favor, and the Pastorettes put the stamp of approval on them. Hennings, Lewis and Jennings, who have an excellent musical comedy specialty, brought down the house and were rewarded with unanimous applause and many genuine encores. They work with a snap and dash that is worthy of the highest commendation, and each member of the little company made an individual hit. Arminia and Burke, McKeever and Sandry, Behrend and Dannebaum, Santini Brothers and Agnes Maher, a sister of Peter Maher (who, by the way, must not be confounded with Agnes Maher, the dancer), and the vitagraph made up the remainder of a fine bill.

Kurz's UNION SQUARE.—The Elton-Polo Troupe of aerial gymnasts made their first American appearance here last week. They are expert and daring and their many wonderful feats called forth unlimited applause. Jane Courttope and company were an especially attractive feature of the bill, presenting A Fisherman's Luck, George H. Emrick's funny farce. Miss Courttope was superb in the character of Mrs. Benedict, and read her lines with a full appreciation of their humor. She is a very clever actress, and by her perseverance and hard work has finally reached almost the top rung of the long and wearisome vaudeville ladder. Her present sketch is one of the best she has ever had; the story and dialogue are good and the comedy situations are legitimately amusing. Miss Courttope was ably supported by Charles Forrester as Mr. Benedict and Ross Forrester as Swift. Mirz Von-Wenzel, billed as "Germany's Greatest Tyrolienne," made her American debut, singing a number of yodels in a very able manner. She has a clear voice and understands the ins and outs of the Tyrolean school of singing to perfection. A big laughing hit was made by Stinson and Morton, who have added many new "wheezes" to their already excellent turn. The Three Westons, Carrie Florence and Juliette, presented their refined and dainty singing and musical specialty, and were repeatedly encored. Dixon, Bowers and Dixon were as funny as usual in their Rube act. Herbert Brooks caused astonishment with his remarkable trunk trick as well as with his card manipulation. Les La Rosas, clever wire equilibrists, made their initial appearance in this country, scoring with a neat performance. John D. Gilbert, with his quaint mannerisms; James Mooney and Ida Holme, comedy duo; Al Holt, Ray Cox, Mr. and Mrs. Wiley Hamilton, and the motion pictures rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Nella Bergen made her New York vaudeville debut last

week, and made a fairly good impression with three selections. She finished with a medley of old songs somewhat similar to the one used so successfully by Maude Courtney, although Miss Bergen made more of a bid for "kind applause" by winding up with a few bars of "The Star-Spangled Banner." She was dressed in a simple white dress and looked ever so much slimmer than she did some seasons ago. She was given a cordial reception and an abundance of applause after each song. Rice and Prevost appeared here as well as at Hammerstein's, and their Bumping Bumps skit went as well as ever. Dan McArdy was in splendid humor and succeeded in keeping the audience thoroughly amused. If he would eliminate the numerous coarse expressions from his lines the act would still be funny and people of refined tastes would not be offended. He was assisted by the Fifth Avenue Girls. Barney Fagan and Henrietta Byron sang and danced with their accustomed skill. George W. Day, who recently returned from a long and successful Western tour, was on hand with a budget of new witticisms, and scored several happy hits. Luigi Rossi and his musical horse; Pewitt, the mysterious face; Hawthorne and Burt, comedy duo; La Belle Therese, wire artist, and the motion pictures also scored. The splendid bills that are now the rule at this theatre have resulted in a wonderful increase in business and even on the wretched nights the house is crowded.

HAMMERSTEIN'S PARADISE GARDENS.—Goolman's dogs and cats returned after a European tour, and once more scored a hit of the most pronounced kind in one of the best animal acts now before the public. The little beasts are wonderfully well trained and obey the slightest behest of their master with an alacrity and accuracy that are surprising. The applause that fol-

Judge Lacombe, in the United States Circuit Court on Tuesday last, handed down a decision in favor of Williams and Walker in the suit brought against them by Hurtig and Seaman, who have managed them for several seasons. Hurtig and Seaman had instituted an action asking for an injunction that would prevent the colored comedians from appearing under the management of Lew Dockstader this season, claiming that they had an option of their services. Judge Lacombe in his decision held that Williams and Walker were partners in the business arrangement with Hurtig and Seaman, and that the contract was not of the "master and servant" type. Being a partnership agreement, it could therefore be terminated when a disagreement came up. This decision affects only the injunction proceedings, as the case itself will be tried in due time. It is on the calendar and if it should take its regular turn it will not be heard for at least two years. It appeared from the papers in the case that Williams and Walk-

IMPORTANT IF TRUE.

Information comes from the West to the effect that John J. Ryan, who is very prominent in the turf world, has gone in very extensively for vaudeville, and has allied himself with Timothy J. Sullivan, of New York; John W. Considine, of Seattle, and Martin Cohn, of Portland. The association formed by these men is known as the National Amusement Company, with headquarters in Chicago. The association will control houses in Seattle, Portland, Vancouver, Tacoma, San Francisco, Spokane, Minneapolis, and Chicago. The news of the addition of the Lyric Theatre in Cleveland to the circuit has already been recorded in *This Mirror*, and it is said that Mr. Ryan has bought for \$35,000 a building in Buffalo, intended originally to be used as a theatre, but which was transformed into a warehouse when the plans of its builder fell through. It will be remodeled and added to the chain of theatres already under control of the company. It is said that agents are busily at work searching for houses in other Eastern cities, and that when completed the circuit will be one of the largest in the country. With all of these new vaudeville houses in operation this season the demand for vaudeville acts will certainly be greater than the supply, and some of the houses will be sure to suffer from a lack of even mediocre attractions. Performers who have been glad to work for travelling medicine men in the past will turn up their noses in scorn at an offer of "twenty and cakes," and the tricks of the trade known as "doubling in brass," or "faking melodeon," or doing any of the innumerable other "stunts" that formerly fell to the lot of the down-trodden medicine actor will be things of the past. The "doctors" who have hitherto depended upon the merry vaudevillian who could do anything from cracking jokes to frying eggs for breakfast will have to think up new schemes for attracting the "rubes," as their former standbys will be working in regular theatres at better salaries than they ever had dreamed of receiving.

WILLIAMS AND WALKER WIN SUIT.

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SID BAXTER.



Sid Baxter, whose picture appears above, is a cyclist who has recently come into great prominence on account of his skill and daring. His act is unique and original, and he does any number of tricks that imitators would find it very hard to duplicate. Many of his tricks are done while on a wire suspended a distance above the floor, and his agility and cleverness are all the more remarkable on that account. Last week and the week before he was one of the big features at Thompson and Dundee's Luna Park, Coney Island, and his turn was cheered at every performance by thousands of people who watched him with breathless interest. This week he is at Keith's Philadelphia house and has a number of other first-class theatres to follow. He is assisted in his work by Beatrice Southwick.

DEPWE LIKES VAUDEVILLE.

Senator Chauncey M. Depew, a few days after his arrival from Europe, went to Manhattan Beach and while there visited the Casino, where Percy G. Williams has been giving very fine vaudeville bills during the heated term. Mrs. Depew was with the Senator, and they both laughed heartily at the jokes of the monologist and applauded the trained dogs and cats with great glee. There was a time, not so very long ago, when a man of the Senator's standing would have considered it beneath his dignity to attend a variety performance, but the passing of the years has seen a great change, and now even the most distinguished people in the land find that a few pleasant hours can be spent under the roof of a vaudeville theatre without loss of dignity and with positive benefit to themselves. To the general run of "society" people vaudeville is still practically unknown, and the New York manager who can start the fad among the "400" will reap a rich harvest.

COOKE AND ROTHERT SAIL.

Cooke and Miss Rothert, who have been here for several weeks, sailed for Europe on the *Kaiser Wilhelm II* on Tuesday last, to begin another extended tour of the European Continent, opening in Vienna Sept. 4, this being their fourth engagement at the same house. When they finish in Vienna they will go over the entire Mass-Stoll and Graydon tours. They should have returned to Europe several weeks ago, but were detained here on account of the serious illness of Mr. Cooke's father, who is ninety years of age.

A ROOSEVELT IN VAUDEVILLE.

Gertrude Roosevelt, who says she is a cousin of the President, has announced her intention of going into vaudeville, and has arranged to make her debut at Hammerstein's in a sketch entitled *Kitty Clive*. Miss Roosevelt has had experience on the stage, having played a part in *Why Smith Left Home*, both in this country and in London. She has also posed as a model for poster advertisements that have been used extensively for advertising a Western railroad.

MORE VAUDEVILLE THEATRES.

W. S. Butterfield has leased the Hamblin Opera House, Battle Creek, Mich. He will rename it Bijou Theatre and open Sept. 4 with high-class vaudeville. He also has an option on a location in Jackson, Mich., where he expects to open a Bijou Theatre by Sept. 18. His bookings are in the hands of the Bijou Vaudeville Agency and high-class acts only will be played in both houses.

PAPINTA TO REAPPEAR.

Papinta, the mirror dancer, who has been in retirement since the death of her husband, W. J. Holpin, in March last, has decided to return to the stage, and will make her re-appearance at Proctor's Twenty-third Street Theatre Sept. 4. She has been resting at her stock ranch in California, and during the summer has been experimenting with new effects for her dances, which will be on a more elaborate scale than before.

VAUDEVILLE IN BROOKLYN.

A good bill was in vogue last week at Percy Williams' theatre, Manhattan Beach, headed by Ye Colonial Septette. Felix, Barry and Barry in The Boy Next Door scored a big success, which is unusual for a visiting act at this house. The same may be said of Jack Neworth's monologue. The Grand Opera Trio, Phena, Louis DeSoto, Sailor and Barberette, Four Avocet and the Five Tambourine Sisters comprised an excellent bill. This week Francis, C. Pat Rooney and Marion Bent, Casting Dunbar, Carriotta, Cots' dogs, De Biere, Will R. Rogers, Polk and Collins and Theodore Dorgival.

At Henderson's last week the bill included De Haven, Lynn and Spencer, Three Mitchells, Rapell, Burns and Joyce, Dudley and Cheslyn, Foster and Foster, Griff Brothers, Hughes and Hazelton, Ten Dixie Girls, Marcella, Nevare and Marcella, Johnson, Smith and Johnson, Watson and Morrissey, Savoy Trio, and Arlington Four. This week Montague's Cockatoo Club, Trolley Car, Italian Trio, Ten Dixie Girls, Billie, Pauline Wells and picks, Della, Laura Keenan, Macmillan, St. Julian, Bessie Clifford, Chris Smith, and the Johnnies.

This week at Brighton Beach Music Hall the bill will include Henry Miller and company, McMahon's Watermelon Girls, Three Sisters Horoscopes, Camarais, the Cliffs, Clifford and Burke, Hayes and Healy, Ed Gray, Manning and Francis, and Marion Jerome. Last week Grace Cameron headed the bill and pleased mightily in her songs, especially "Dollie Dimples."

Grace Stahl and company scored a pleasing hit in The Chorus Lady, a sketch that has become one of the best in vaudeville. Martini and Maximilian were a big laughing hit in their burlesque magic. Matthews and Ashley in their clever songs and "patter," Bill and Sylviano, Stevens Brothers, Roché's dogs and ponies, and Elmer Tenney, completed the bill.

In Long Park the Great La Pala has been scoring a big hit in his marvelous jumping. Sid Baxter in his novel act has been a much talked of favorite, and Herbert's dogs please happily. Other acts are well received and go to compose one of the best entertainments of the season.

The Beer War celebrates its thousandth performance this week, as does also Creation. Hell Gate and the latter attraction have been doing the big business of the moment. Paine's big fireworks carnival is scheduled for Thursday, Aug. 24. Notwithstanding the rainy days of last week business at Manhattan, Brighton, and Coney Island has been phenomenal.

GEORGE TERWILLIGER.

HUNTER'S FIFTEEN EGGS.

George Hunter, the English sleight-of-hand expert, has perfected a trick which he challenges the tricksters of the world to duplicate. It consists in holding with the palm and fingers of one

hand no less than fifteen eggs. The feat is shown in the above picture and it may be seen that Mr. Hunter's grasp of the situation (and the eggs) is perfect and amazing.

or's share of the profits has averaged \$20,000 a year.

HIPPODROME TO REOPEN.

The Hippodrome will reopen on Wednesday night, Aug. 30, with A Yankee Circus on Mars and The Raiders, which packed the big new playhouse for the ten weeks following the inaugural performances on April 12. An air-cooling plant has been installed at a cost of \$50,000 during the idle season, and Thompson and Dundee give assurance that patrons will find agreeable relief from outside conditions. A temperature of 50 degrees is being maintained daily in tests of the process. There will be few changes in the Hippodrome cast of players. Olive North, Bebe McCoy, Felix Haney, B. F. Grinnell, H. V. Siegfried, William Hawley and other principals remain. Albert Hart being the only absentee. His role of Signor Thunderaro will be in the hands of Francis J. Boyle. The circus department will exhibit an entirely new series of acts. Acrobats, horsemen and horse-women, animal trainers and their beasts, clowns, leapers and specialty artists, engaged by Frederick Thompson during the summer, are arriving regularly from Europe. The advance sale of seats is already very large.

CONVICTS GO TO A CIRCUS.

According to a story in a Western paper, the convicts in the State Penitentiary at Jackson, Mich., have a rather pleasant time. Recently a circus visited the city, and a number of the inmates of the prison were allowed to don citizens' clothes and "take in the show." That they appreciated the courtesy of the genial warden was proven by the fact that every one of them returned to the jail in the evening. It is said that the jailer had jokingly warned them that unless they were back by seven o'clock they would be locked out for the night, so to avoid the discomfort of sleeping on the prison steps they were all in early. This particular prison has such a good reputation among the criminals that they do things on purpose to be sent there. Some of them become so attached to the place that they refuse to leave when their terms have expired. The visit to the circus was only a sample of the good treatment given the convicts, and it is probable that if 10-cent vaudeville is established in Jackson the daily matinees will be well patronized by the warden's "guests."

TO KEEP CHILDREN OUT.

The Humane Society of Los Angeles, Cal., is engaged in an attempt to prevent the appearance of children in the 10-cent vaudeville houses in that city. The City Attorney has been requested to look into the matter and upon his decision will rest the course to be pursued by the Humane Society in making prosecutions. Recently, owing to the scarcity of vaudeville acts, the managers have been putting on precentions, children and the number of juvenile performers has increased so rapidly that the society has determined to take decisive action.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VALERIE BERGERE

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Time all Filled---Route of Forty Weeks:

Aug. 21. Proctor's 22d St.	New York	Oct. 30, Columbia	St. Louis, Mo.
" 28. Proctor's	Newark, N. J.	" 6, Haymarket	Chicago, Ill.
Sept. 4. Proctor's	Albany, N. Y.	" 13, Olympic	Chicago, Ill.
" 11. Trent.	Trenton, N. J.	" 20, Grand Op. House	Indianapolis, Ind.
" 17. Colonial.	New York	" 26, Columbia	Cincinnati, Ohio
" 25. Orpheum.	Brooklyn, N. Y.	Dec. 3, Hopkins	Louisville, Ky.
Oct. 2. Alhambra.	Harlem, N. Y.	" 11, Keith's.	New York
" 9. Gotham.	Brooklyn, N. Y.	" 19, Keith's.	Providence, R. I.
" 16. Novelty.	Brooklyn, N. Y.	" 25, Keith's.	Boston, Mass.
" 23. Majestic.	Chicago, Ill.	Jan. 1, Keith's.	Philadelphia, Pa.

Jan. 8, Chase's	Washington, D. C.	Mar. 25, Orpheum	Omaha, Neb.
" 15, Shea's	Buffalo, N. Y.	Apr. 1, Orpheum	Minneapolis, Minn.
" 22, Shea's	Toronto, Canada	" 8, Orpheum	Minneapolis, Minn.
" 29, Grand Opera House	Pittsburg, Pa.	" 16, Orpheum	Denver, Col.
Feb. 4, Keith's	Cleveland, Ohio	" 23, Orpheum	Denver, Col.
" 12, Temple	Detroit, Mich.	May 6, Orpheum	San Francisco, Cal.
" 19, Cook's Op. House	Rochester, N. Y.	" 13, Orpheum	San Francisco, Cal.
" 26, Orpheum	New Orleans, La.	" 20, Orpheum	San Francisco, Cal.
Mar. 5, Orpheum	New Orleans, La.	" 27, Orpheum	Los Angeles, Cal.
" 18, Orpheum	Kansas, City, Mo.	June 3, Orpheum	Los Angeles, Cal.

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"The American Humorist"

Didn't have time to change my ad last week. Was busy untangling fishline. Don't suppose it makes any difference, anyway.

JAS.

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JINGLES

We have played from Maine to Frisco, From Troy to Kokomo. We have seen all kinds of actors. We have seen them high and low. We saw the "kids" in Detroit last week, And Buster stopped the show.

JOE KEATON,
The Man with the Table

Shea's, Buffalo, this week.

" Toronto, following.

EDMUND DAY

"In a 20-minute skit of Arizona life entitled 'The Sheriff,' Mr. Day has realized more Arizona than Augustus Thomas in a long play of that name—and I am reckoning Mr. Thomas as one of the few truly American dramatists. If Day doesn't wax too fat, Vaudeville will yet have its Kipling."—ASHTON STAVES, San Francisco Examiner.

Anti-fat agents please write.

MARSHALL WRITES FROM LONDON.

LONDON, Aug. 3.
I arrived here after the most delightful voyage of my life. I found London in its glory, without the abominable fog, which makes its appearance during the Winter. I opened at the Empress Theatre, Brixton, and the manager told me that I made O. K., so my friends in America need not worry about me. I will stay over here for six months, after which I expect to return to the States for a few months, then for a long Australian engagement.

The theatrical business is very quiet over here at present although the Palace and Alhambra are doing banner business owing to the closing of the Empire. I saw the Alhambra bill. The two ballets, Entente Cordiale and My Lady Nicotine, are still the features. Adelina and Taylor hold a prominent position with success. La Roy, Talmis and Bosco made a hit with their necromantic act. Charles Freie has a novel dog act. The Hippodrome has the following American acts: Lowell and Lowell, Newhouse and Ward, Klein, Ott Brothers and Nicholson, and Enigmarelle, all holding prominent positions. The Stoll Tour, Barrasford and syndicate halls have an army of Americans on their bills just now and all of them are doing nicely.

Harry Rickards, the "Tony Pastor of Australia," is the busiest man in London to-day, as he is in search of big novelties for his circuit. Jack Burke, of Burke and McAvoy, has arrived in London, accompanied by his wife.

The heat over here is intense at present, and the managers of the music halls suffer most. The Encore says: "In some places where novelties are not conspicuous, the lack of patronage has been in the better parts of the house most marked. The big competition of the Earl's Court Exhibition is a factor to be counted with during this weather, as they average about 30,000 visitors per night. Therefore it can be well understood that indoor attractions have failed to hold their own." This, however, does not interfere with the Palace, as that theatre is the only one in London which is isolated, so they do not depend entirely on cooling the place by artificial means, but by opening the exit doors on both sides of the auditorium, a complete ventilation is established by natural means. I had the pleasure of witnessing the bill at the Palace yesterday, and was delighted to see the American acts holding the best spots on the bill. Furthermore, they all made hits. Cole and Johnson were featured, and the audience quickly realized their merit. They will undoubtedly become great favorites over here.

Harrigan is doing his tramp juggling act, as he introduced it at home prior to adding the monologue, and I must say that he made as big a hit as I ever saw him make, which is saying a good deal. The Londoners now understand his funny remarks, and every one is a laugh. Les Cabiacs do a novel acrobatic dancing act, which would be a hit in the States. Patrice is coming in for her share of applause with her pleasing and well-staged act. The Girl in the Moon.

I saw the 3 o'clock programme at the Coliseum, and I must say that it lacks variety, for out of twelve turns eight are big, exclusive singing acts. None have less than eight people, while the biggest act, Faust (street scene), has a chorus of 200. I enjoyed these acts, but it was plainly evident by the way the other four acts went that the audience wanted more of a change. Les Brunin, a team of clever French artists, are billed as expert billiardists, and certainly deserve that title. Their novel act consists of manipulating the billiard cue dexterously, so that after the ball is hit it rebounds from the table and is caught by the man or woman in various receptions on the head, arms, body, etc. This is done in rapid succession with a number of balls, producing a most pleasing effect. Some of the Brunins' best tricks are the combination moves; for instance, a ball bounding from the table is caught on his head, where it rebounds and lands into a small pocket on the woman standing at the other side of the table. They are booked for a tour around the world, through the agency of H. R. Marinelli, sailing for Australia next week; thence to America. Paulinetti and Piquo caught the house with their well-known gymnastic act. The burlesque bar performance of the comedian evoked the heartiest applause, followed by laughter when the trick was exposed. Cooper and Robinson have some very funny business, and, while their act is condensed to about six minutes, they do creditable work. A description of the other acts would not interest your readers.

A. Gainer has resigned his partnership in the agency, Gainer and Sherck, as he is at the time occupied with the production of the new ballet, Excelsior. A. Braff has acquired his share. The firm will continue business in their new office, 10 Leicester Place, under the firm name Sherck and Braff.

The alterations at the Empire are proceeding rapidly, and they intend to open the house on or about Oct. 2. It is stated that \$200,000 will just about cover the expense of this renovation. The directors feel confident that on the ceremonies opening the Londoners will not only see the most luxuriously furnished theatre in the city, but the finest music hall in the world. There will be a new ballet, produced by Sydney Jones, and the vaudeville portion will consist of acts which are practically new to this city. Of course, Miss Genee will again be the premiere danseuse, while Fred Farren will arrange the dances.

Last Friday the new Hippodrome at Huddersfield was opened by Vesta Tilley. The building has been quite a surprise to the residents on account of its elaborate and costly construction. The Palace, Southampton, is the latest addition to the Frank Macnaghten circuit. R. L. Atkin has resigned his position at the Grand, Clapham, and will hereafter be assistant manager of the Islington Empire.

An interesting interview with Manager Alfred Butt, of the Palace, appeared in the *Daily Telegraph* the other day. He says in part that within the past few years an idea seems to have arisen in certain quarters that the public demand for entertainments of a light and bright order is simply unlimited, and that there is room in London and its suburbs for any number of resorts dedicated to them. Never was a greater mistake made. The chief difficulty to be met was this: So long as the music halls were comparatively few in number there was enough talent to go around. But as soon as the places began to multiply it was found that the supply of good performers was, after all, strictly limited, and the inevitable result was that the salaries of artists at once became prohibitive and out of all proportion to their intrinsic value. For instance, a character comedian, whose last year's salary was \$40, is now doing two turns a night at a salary of \$250. A comic signed a three years' contract at \$30 per week; that agreement concluded, she has made a three years' contract with one of the new syndicates at \$200 per week. He places the record in such matters to the credit of a certain American comedienne, who practically agreed to come over and fill an engagement at the Palace three years ago for the trifling remuneration of \$500 weekly. She is now in London, and the offer was repeated to her. With obliging alacrity she declared her willingness to appear, but, she added, "you will have to arrange terms with my manager." He was communicated with accordingly. The reply cabled was staggering. It ran thus: "Lowest \$2,000 per week." However, the most serious competition West End managers have to face is the provinces. All the suburban and provincial towns now have their splendidly appointed houses, where the best London artists are engaged. Result, the visitors to London, who formerly made a point of going to the principal variety houses, now see everything, or almost everything that is worth seeing in this line in their own towns, and no longer spend the money they used to in amusement-going in town. He also stated that at this moment there is one resort in London in which the weekly expenses reach the enormous figure of \$15,000.

My hats are in fine shape just at present, and

they will be rather busy for the next three weeks working two turns per night.

MARSHALL, THE MYSTIC.

PIERCE AND MAIZEE TO TRAVEL.

Pierce and Maizee have succeeded in arranging some very desirable time for the coming season. Their tour begins Aug. 27 at Grand Rapids, and includes the Kohl and Castle houses, Cincinnati, Indianapolis and the Orpheum Circuit. Returning East, they will play Paterson and Hoboken weeks of Jan. 15 and 22. On Feb. 5 they will be for a twelve weeks' engagement in South Africa, playing six weeks in Johannesburg and six weeks in Cape Town. At the conclusion of the South African engagement they will go to London and open at the Oxford for four weeks, after which they will play an extended engagement on the Moss and Stoll Tour. The time already booked brings them to 1907 without an open week.

VAUDEVILLE JOTTINGS.

Gilbert Gregory has signed with Joe Weber to play parts similar to those formerly done by Lew Fields. Last season Harry Morris was Mr. Weber's side partner until his death, and he was succeeded by Sam Collins. Erminie Krale has also joined the Weber forces, and Thalia Frigassa has changed her mind about entering vaudeville, and has rejoined the co. The opening of the Weber Music Hall will take place on Aug. 28, and not on Aug. 26, as previously announced.

Mabel Gardine has been obliged to cancel her vaudville time owing to a dangerous abscess of the ear, and is at the West Side Hospital, Chicago, where she has undergone two operations. It is thought that she will not be able to appear for at least three weeks. Her last engagement was at the Olympic Theatre, Chicago.

For the past two seasons Al. G. Field and his misstricks have toured Michigan during the Winter, and have, on each occasion, been greeted by blizzards and snow storms. This season Mr. Field concluded to tour this part of the country during the latter part of the summer when cooling breezes from the lake make this region a rendezvous for many summertimers. Although it has been uncomfortably hot, business has been good and capacity houses have been filled.

Leo Hardy has been obliged to resign his position as general agent for the Donnelly and Hatfield Minstrels, which are under the personal direction of Al. G. Field, on account of ill health. The sympathy of the entire co. is with Mr. Hardy, who will make his home in Denver in an effort to regain his strength.

Cora M. Daigneau informs The Minnows that she is no longer connected with the team of Bruce and Daigneau, having dissolved partnership with Miss Bruce last March. She also states that her name is being used without her consent.

Sherman and De Forrest have been engaged by Milton Aborn on a special feature with the Delta Fox co. for eight weeks, commencing Sept. 4.

Kilpatrick, the one-legged cyclone, created a big sensation at the Lewis and Clark Exposition in Portland during the month of July with his daring descent of steep inclines with automobiles and bicycles. Kilpatrick has risked his life more frequently and more recklessly than any other performer in the world, and is still alive to tell the tale.

Garrison, the bag-puncher, has returned to the United States after a successful tour of China, Japan, Australia, Manila, and Honolulu. He is now playing in vaudville in the West, and will make his New York re-appearance in November.

Some interest was stirred up in Cincinnati last week, when it was learned that Ida O'Day, the local girl, is related to Daniel O'Day, the Standard Oil magnate. It is said that her relatives have tried to dissuade her from continuing to appear in vaudville, but she prefers to make her own living.

Interesting things may be looked for in the burlesque war that is sure to wage this season. The first gun of the campaign was fired last week, when the Columbia Amusement Company brought suit against the Avenue Theatre, Detroit, and the Colonial Theatre, Cleveland, to prevent these houses from playing the independent companies booked at them. Other suits will probably follow.

Jessica Lowers will make her debut in vaudville on Monday next, in an original sketch entitled \$1,000. She will portray the eccentric comedy role of Jane Monet, supported by Virginia Glyndon and A. Bert Werner. Miss Lowers has long been associated with London productions, and played important roles with Tom B. Davis, Guy Alexander, and was also featured at the Palace and Tivoli music halls, where she won high praise for her work.

Dick Ferguson and Grace Passmore played the Farm Theatre in Toledo last week. This week they are at the Casino Park in Kalama, Mich., with Lake Michigan Park, Muskegon, to follow, which closes their Summer season of fifteen weeks.

Henry Miller, who headed the bill last week at Proctor's, Newark, was annoyed at the matinee by the snuffing of feet in the gallery. He rebuked the disturbers, and when he took his curtain-call made a few remarks about the matter. It appeared that the matinee was not meant as a discount to Mr. Miller, but was caused by the removal of a child who had been taken ill suddenly.

The Interstate Amusement Company of St. Louis, Mo., will remodel and aim to build the old O'Brien Opera House at Birmingham, Ala., which has been idle for a number of years, at a cost of \$40,000, and it will be ready for business about Oct. 1.

Fanny Frankel closed on Saturday last with the vaudville act called The Widow Wile, and has signed with The Gesser of Geck, opening Aug. 22, at the Garrick Theatre, Chicago.

Mr. and Mrs. Alfred Kely will produce their new act, The Tale of the Turkey, by Burton and Brooks, throughout the Western circuits, beginning September.

Creation at Dreamland celebrated its one thousandth performance on the 20th, and has been doing a phenomenal business ever since its installation at Coney Island. Ed. F. Girard is in a great measure responsible for its great success, and has proved himself a wonderfully efficient manager.

The Vassar Girls, not being able to cancel their American contracts, will be compelled to postpone their European engagements until next Spring.

Charles Dickson has been engaged for Proctor's Fifth Avenue Stock co. He will appear in a revival of The Frightful Mrs. Johnson Sept. 4, playing the role originally assumed by Henry Woodruff.

Harry and Lillian Bradford, "America's Representative Colored Act," played Athletic Park, Buffalo, last week, and their claim the hearty approval of press, public, and management in their new act.

The Shoe of Persia visited Buffalo Bill's Wild West at Vichy, France, on Aug. 20 with his suite and a party of over one hundred persons. He shook hands with Colonel Cody at the end of the performance, declaring that the show far surpassed grand opera.

Margaret Cottrell, the English equestrienne, will be one of the Hippodrome's special features this season. She is said to be one of the most daring bareback riders the country has ever seen.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published to this list.

Adams, Frank and Ida—Lagoon, Ludlow, Ky., 20-26.

Adelia, La.—G. O. H., Grand Rapids, Mich., 20-26.

Adie and Her Lions—Bohemian Park, Montreal, Can., 14-Sept. 2.

Adler, Flo—Fontaine Ferry Park, Louisville, Ky., 20-26.

Adler, Flo—Fontaine Ferry Park, Louisville, Ky., 20-26.

Adler, Flo—Forest Park Highlands, St. Louis, Mo., 21-Sept. 2.

Agnew Family—Chase's, Wash., 28-Sept. 2.

Agnew, Charles and Jac—Rye Beach, N. Y., 21-26.

Alarcón's Mexican Trip—West Superior, Wis., 21-26.

The Aladdin, Ludlow, Ky., 20-26.

Albertus and Miller—Empire, Liverpool, Eng., 21-26.

Collinson, London—Sept. 10.

Allen and Dalton—Pastor's, N. Y., 21-26.

Allison, Mr. and Mrs.—Orph., Denver, 21-26.

Almont and Dumont—H. R. S., N. Y., 20-Sept. 2.

Alpha Trio—Keith's, Phila., 21-26.

Alva, Alice—Coldwater, Mich., 21-26.

Amans and Hartley—Columbia, St. Louis, 21-26.

Anderson and Goines—Salon, Mass., 21-26.

Ardele, Walt—Foley, Chgo., 21-26.

Arnold and Eddie—Electric Park, Newark, N. J., 21-26.

ASHTON, MARGARET—Collins and London, London, Eng., 21-26.

Austin, Tossing—Hippodrome, Birmingham, Eng., 26-Sept. 2.

Baker and Lynn—Myer's Lake, Coney Island, N. Y., 21-26.

Baker and Lynn—Myer's Lake, Coney Island, N. Y., 21-26.

Ballater Sisters—Keith's, Phila., 21-26.

Barrett Brothers—Keith's, N. Y., 21-26.

Barrett Sisters—M. H., Brighton Beach, N. Y., 21-26.

Barney, Three—Bilou, Ishpeming, Mich., 21-26.

Bart and Craig—Columbia, St. Louis, 21-26.

Bauer, Katie—Proctor's, N. Y., 21-26.

Bateman, George—Bach, Mass., 21-26.

Baxter, Sid—Keith's, Phila., 21-26.

Baxt, Eddie—Forest Casino, Rocky Point, R. I., 14-Sept. 26.

Bentley, Jennie—Broad Ripple Park, Indianapolis, 21-26.

Berg, Valerie—Proctor's 23d St., 21-26.

Bernard, N. J.—Sept. 2.

Bingham, John—Woolworth's, Lancaster, Pa., 21-26.

Blair, Edith—Shea's, Buffalo, 21-26.

Blanchard, Eleanor—Family, Lancaster, Pa., 23-Sept. 2.

Blondell, Edward—Freddie Park, Newport, R. I., 21-26.

Blumer, Mackie and Hartnell—Governor's, Atlantic City, N. J., 21-26.

Boden, Celina—Orph., Los Angeles, 14-26.

Borderey, Col. Gaston—Orph., Los Angeles, 21-26.

Boutin, Jessie—Orph., Los Angeles, 14-26.

Bowman, Fred—Howard, Boston, 21-26.

Brown, Sam—Fontaine's, Newark, N. J., 21-26.

Brown, John—Woolworth's, Lancaster, Pa., 21-26.

Lighton, Lillian—Novelty. Sioux Falls, S. D., 21-22.
M. Crystal, Medina, Mo., 27-Sept. 2.
Leipzig, Nabi—Freebody Park, Newport, R. I., 21-26.
Chase's, Wash., 28-Sept. 2.

Lennen, Bertha—Barker's, N. Y., 21-26.
Leonard—Atlantic Garden, N. Y., 21-26.

Leonard and Fulton—Coney Island, Cincinnati, 21-26.
Leonard and Mason—Deyle's, Atlantic City, N. J., 21-26.

Leonard, Grace—Howard, Boston, 21-26.
Le Roy Brothers—Athletic Park, Buffalo, 21-26.

Le Roy, Marie—Pavilion Beach, Newport, N. J., July 21-26.

Le Roy and La Vanius—Keith's, Phila., 21-26.

Leslie and Dailey—Chase's, Wash., 21-26.

Leslie, George W.—Unique, Bakersfield, Cal., 21-26.

Lilacine—Dogs and Monkeys—Forest Park, Highlands, St. Louis, 21-26.

Liquid Air—Columbia, St. Louis, 21-26.

Litchfield, Mr. and Mrs. Neil—Lakeside Park, Akron, 21-26.

Cascade Park, New Castle, Pa., 28-Sept. 2.

Lloyd Brothers—Wistaria Grove, N. Y., 21-26.

Lockwood, Mr. and Mrs. George—Mayflower Grove, South Haven, Mass., 21-26.

London Brothers, Four—Wistaria Grove, N. Y., 14-26.

H. and G. N. T., 28-Sept. 2.

Loretta, N. J.—Kadmus Park, Saratoga, N. Y., 21-26.

Lore and Lester—Lake Michigan Park, Muskegon, Mich., 20-26.

Lyric Trio—Keith's, Boston, 21-26.

McAvoy, Dick and Alice—Mannion's, St. Louis, 20-26.

McBane, Juggling—Keith's, Boston, 21-26.

McCarthy and Reino—Southern Park, Pittsburgh, 21-26.

McCarthy, Myles—Temple, Detroit, 21-26.

McCrea and Poole—Oak Park, Sacramento, Cal., 21-26.

McCue and Cahill—Grand Rapids, Mich., 21-26.

McMahon's WATERMELON GIRLS—M. H. Brighton Beach, N. Y., 21-26.

McNamee—Marquette, Mich., 21-26.

McNamee and Tracy H. and S., N. Y., 21-26.

MacCarte Sisters—Empire, Edinburgh, Scot., 21-26.

Empire, Glasgow, 28-Sept. 2, Empire, Belfast, Ire., 4-9.

Macart's Dogs and Monkey's—Coliseum, Cleveland, O., 21-26.

Macy and Hall—C. O. H., Chgo., 27-Sept. 2.

Madcap, Three—Henderson's, Coney Island, N. Y., 21-26.

Magee, Clem C.—Electric, Waterloo, Ia., 21-26.

Majestic Trio—Waldemere Park, Erie, Pa., 27-Sept. 2.

Mailly Brothers, Brooks and Halliday—Proctor's 2nd St., 21-26.

Malone and Francis—M. H. Brighton Beach, N. Y., 21-26.

Mantell's Mari nettes—Broadway, "Frisco, 21-26.

Markley and Cruz—Acme, Sacramento, Cal., 21-26.

Marley, Charles J.—Broadway, San Bernardino, Cal., July 31-Sept. 2.

Marriott Twins—Idora Park, Youngstown, O., 21-26.

Marshall the Mystic—Syndicate Halls, London, Eng., July 17-Aug. 26.

Martine Brothers—Sequin Tour, South America, June 15-Oct. 15.

Martin and Maximilian—Morrison's, Rockaway Beach, N. Y., 21-26.

Martin and Ridgeway—Park, Bayonne, N. J., 21-26.

Masse, Ed and Nettie—Central Park, Allentown, Pa., 21-26.

May and Albaugh—Shea's, Toronto, 21-26.

May and Vineyard—Winwood Park, Topeka, Kan., 20-26.

Maye, Daisy—Savin Rock, New Haven, Conn., 21-26.

Meany and Anderson—Keith's, N. Y., 21-26.

Meers, The—Pavilion, Newcastle, Eng., 21-26.

Leeds, 28-Sept. 2, Regent, Saltors, 4-9.

Metz and Mora—Empire, Artwick, Eng., 21-26.

Hippodrome, Blackpool, 28-Sept. 2, Middlesex, London, 4-9.

Melrov Trio—Utah, Oden, U. S., 21-26.

Melville and Aselle—Star, Victoria, Can., 20-26.

Vancouver, 27-Sept. 2.

MEREDITH SISTERS—Empire Palace, Johannesburg, S. A., Sept. 4-Oct. 15.

Meredith Trio—Coney Island, Cincinnati, 21-26.

Merrill, The—Keith's, N. Y., 21-26.

Merritt and Raymond—Park, Bridgeton, N. J., 21-26.

Merritt and Rosella—Almeida Park, Butler, Pa., 21-26.

Mignon and Ringo—Lagoon, Ludlow, Ky., 20-26.

Milan Trio—Proctor's, Newark, N. J., 21-26.

Miller, Henry—M. H. Brighton Beach, N. Y., 21-26.

Millsop Sisters—Sanctuary Park, Pottstown, Pa., 21-26.

Mills and Morris—Freebody Park, Newport, R. I., 21-26.

Millman Trio—Orph., "Frisco, 20-Sept. 2.

Mitchell and Cain—Sandcandy Park, Gloversville, N. Y., 21-26.

Mitchells, The—Electric Park, Albany, N. Y., 21-26.

Mitchells, Thrush—H. and S., N. Y., 26-Sept. 2.

Monroe, Mack and Lawrence—Morrison's, Rockaway Beach, N. Y., 21-27.

Montague's Cockatoos—Henderson's, Coney Island, N. Y., 21-26.

Moony and Holbein—Keith's, Boston, 21-26.

Moore and Littlefield—Keith's, N. Y., 21-26.

Morris and Morris—Standard, Port Townsend, Wash., 21-26.

Mortons, Four Juggling—Lakeside Park, Akron, O., 21-26.

MOTORGIRL, LA—Britannia Pier, Great Yarmouth, Eng., 20-31.

MURKIN'S, THE—Britannia Pier, Great Yarmouth, Hanover, Germany, Sept. 1-10.

Murphy and Andrews—Keith's, N. Y., 21-26.

Murphy, Mr. and Mrs. Mark—Howard, Boston, 21-26.

Murphy and Frances—Howard, Boston, 21-26.

Myers and Ross—Oakwood Park, Pittsburgh, 21-26.

Navajo Girls—Freebody Park, Newport, R. I., 28-Sept. 2.

Navaras Troupe—Wistaria Grove, N. Y., 14-26.

Nesen and Nesnen—Howard, Boston, 21-26.

Nevers, Three—Electric Park, Balt., 21-26.

Newell and Niblo—Saturna, N. Y., 21-27.

Night in Venice—Pastor's, N. Y., 21-26.

Niles, Elkhorn, Ia., 21-26.

Noles, Milton and Dolly—Ingersoll Park, Des Moines, Ia., 21-26.

Nolan, Robby—Coney Island, Cincinnati, 20-26.

Norworth, Jack—Chase's, Wash., 21-26.

Nye, Ned—Wistaria Gardens, N. Y., 21-26.

O'Brien, Kitty—Lyric, Joplin, Mo., 20-26.

Orph. Webb City, Mo., 27-Sept. 2.

O'Brien, W. W.—Howard, Boston, 21-26.

O'Day, Ida—Lakeview Park, Terra Haute, Ind., 21-26.

Olive, Mile—Hammerstein's, N. Y., 21-26.

Oliver Troupe—Grand, Santiago, Cal., 21-26.

Orie, Eddie—Proctor's, Newark, N. J., 21-26.

Phillibrooks and Reynolds—Park, Bayonne, N. J., 21-26.

Pierrot, Fred and Annie—Steeple-chase Pier, Atlantic City, N. J., 14-26.

Pierrot and Henderson—Henderson's, Coney Island, N. Y., 21-26.

Pero and Wilson—Sacandaga Park, Gloversville, N. Y., 21-26.

Perry and Whiting—Athletic Park, Buffalo, 21-26.

Persson, Camille—Spring Grove Park, Springfield, O., 20-26.

Phyllis—Cleveland, Cleveland, 21-26.

Pierrot, Fred and Annie—Steeple-chase Pier, Atlantic City, N. J., 21-26.

Pierce and Steele—Electric Park, Balt., 21-26.

Pierce and Schick—Electric Park, Balt., 21-26.

Pierrot and Collins—Casino, Manhattan Beach, N. Y., 21-26.

Potter and Hartwell—Copenhagen, Denmark, Sept. 1-30.

Powers and Theobald—Manhattan Beach, Denver, 21-26.

Price, Harry M.—Ocean Pier, Wildwood, N. J., 21-Sept. 2.

Princeton Sisters—Electric Park, Newark, N. J., 21-26.

Rackets and Hazard—Rembrandt, Amsterdam, Holland, Sept. 1-15.

Radford and Valentine—Tivoli, London, Eng., 7-Sept. 18.

Rao and Benedetto—Electric Park, Balt., 21-26.

Ranoli—Henderson's, Coney Island, N. Y., 14-26.

Rankin, The—Forest Casino, Rocky Point, R. I., 21-26.

Ravenscroft, Charlotte—Celeron Park, Jamestown, N. Y., 21-26.

Rawn and Von Kaufman—Columbia, St. Louis, 21-26.

Raymond and Trickey—Blouin, Manitowoc, Wis., 21-26.

Reed and Hadley—Forest Casino, Rocky Point, R. I., 21-26.

Reed and Winchester—Orph., "Frisco, 27-Sept. 2.

Reinke, Dan—Lyceum, "Frisco, 28-Sept. 2.

Reinhardt, Mayme—Morrison's, Rockaway Beach, N. Y., 21-26.

Reix Brothers—Elkader, Ia., 22-24.

Strawberry Point, 28-Sept. 1.

Reno and Murray—Orph. Park, Webb City, Mo., 21-26.

Reno, The—Spring Lake Park, Trenton, N. J., 21-26.

Riano, The—Four—Keith's, Boston, 21-26.

Rice Brothers—West Sand Lake, N. Y., 21-26.

Rice and Elmer—Farm, Toledo, O., 21-26.

Rice and Prentiss—Hammerstein's, N. Y., and Proctor's, 21-26.

Rich, Jack and Bertha—Keith's, Phila., 21-26.

Rich and Harvey—Howard, Boston, 21-26.

Ritter, Max—Pastor's, N. Y., 21-26.

Roberto's—The—Coney Island, Cincinnati, 20-26.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic this week: Hazardous Globe act, Leroy and Clayton, Emma Francis, wireless telegraphy by Captain Elbert J. C. Nagant and son, Bertie, Austria, Doggett, Mr. and Mrs. Raymond, Bell, Bon, Austin, Harton, Alexander, Mamie, Zetka, Crawford and Gaston, Wilson Trio, Mand Alice, Kelly, Georgia Charles Lewis, Shank Brothers, Marcus and Gartelle, Russell and Sinclair, Roper and French, and Leonard and Barnard.—Coliseum: Ellery's Band.—Same Sound Park: Daffy Land at the theatre, concerts, concessions, Blondin on high wire, and fireworks.—Bismarck Garden: Creators' Band.—Riverview Park: Pain's Fall of Port Arthur spectacle, concerts and concessions.—Ravinia Park: Rivin's Imperial Italian Band.—Trocodore: Gay Girls of Gotham.—Polly Burlesque: Items: Elmer and Morris were well received at the Olympia last week; also Blum-Brown, Bur Crawford and Gaston, John Palmer and Johnnie Eddie Fisher, and Burton's dog circus.—Josie Sadie did fairly well at the Haymarket, which opened last week with good bill and attendance. Lew Sally made his usual hit, and Allene's performing ape made a big hit. The act of Gardner and Stoddard was clever and very well received. Dr. Freeman, the widely known manager of the Haymarket, is on duty again keeping the handsome house in town slick and spans. OTIS COLBURN.

BOSTON, MASS.—Vaudeville houses are much quicker in opening for the season than the regular houses, all being in working order this week, although five of the latter are still dark and some will not reopen for a fortnight. The Columbia opened 19 with the London Olympic Glass on. The house has been largely redecorated for the season and promised to be an important factor in the amusement season. In the oils are Pat White, Dave Ferguson and Charles Watson, Grace Deane, Clara Adams and Eva Swinburn, Jack Straus, the Vedmars, and Bimett and Scott.—The Lyceum begins with the Trocadero Burlesquers, who have Brinn, the military juggler, as an added feature, making his vaudeville debut. Others are Boyce and Black, the Grahams, Mac Taylor, Al and Mabel Wilson, and Mackie and Walker.—Howard's Vaudeville: Mr. and Mrs. Mark Murphy are the top-bills, followed by James Richmond, Glancy the Aviary, Hoy and Lee, Murphy the Princess, Grace Lorraine, the Belmonts, Russell and Tilney, N. O'Brien, Nease and Nease, Rich and Harvey, the Palmer Sisters, the Imperial Musical Duo, Fred Newman, Billy Nichols, and the kinograph.—This is the last week of the Fadettes at Keith's, and as a compliment their programme is entirely of a request nature. Robert Hilliard leads the strong bill with As a Man Should. The other features are the Four Ringers, Rice and Cady, John D. Gilbert, the MacLeans, the Arctic Trio, Gallagher and Barrett, Herbert Brook, Alf Holt, Mooney and Hultheim, the La Rosas, and the Marthas. With the stock co. at the Palace there is an oilie including George Koenig, Al Patterson, Tommy Whiting, Mike Niles, Hattie Miller, Marie Burkhardt, and Beatrice Konzetta. This is the last season of the stock co. at this house.—Fornell's Minstrel Maids remain at Austin and Stone's, and other vaudeville features are Helen Robins, Della Ranney, Ida Campbell, Pearl Irving, Grace Massie, Marie and Myra La Rose.—Gold Pasta swings around the circle and appears at Lexington Park this week, while The Gibson Girl reaches Norumbega Park, The Belle of Boston, Melrose Boulevard, and the Alabama Troubadours. Poin of Pines, Spudsy, the diver, returns to Lexington Park and Branson's trained animals form the remainder of the open air entertainment.

JAY BENTON.—Revere, Mass.—Point of Pines (Joseph J. Raymond, mgr.); Unseasonable weather interfered with business 14-19; Zella and Dot, Hathaway and Walton, Seymour and Hill, Charles Kenne, Ruth and Budd, Milo Burk Band, and Jennie De Haan. Week 21-27: J. W. Gorham's Alabama Troubadours.—Crescent Beach, Mammoth Theatre (John F. Slattery, mgr.); J. W. Turner's Colored Serenaders entertained good houses 20-26; Wallace and Jorgenson, Ross Parker, Hilton, Anna Holden, Sheldon and Forest, the Holbrooks, Crowley and Fowler, and the mammothine Sisters. Items: Harry Maxwell, of the Mammoth Theatre, left 20 to join Wilson Stock co. in Atlanta.—Lyons Lodge of Elks will hold contests and field day at Point of Pines Sept. 2. Manager Raymond has offered a \$25 prize for the best amateur picture of the electrical display at Point of Pines.—An annual free carnival at Revere Beach will be held week of Sept. 2-9. The amusement vendors have subscribed \$2,500. JAMES S. MURRAY.

KANSAS CITY, MO.—At Hopkins' Forest Park 13-19 the place of honor on the bill was given to the Helen May Butler Military Band, which is composed entirely of young women. They scored a most decided hit. Others were: Mile Latina, Wood and Ray and Blanche Sharp, all of whom were well received.

Blanche and Sharp, all in the German Village at Electric Park, a hill beyond the Orpheum, was one of the most popular resort this season. Fresenelli and Lewis, the Kelly Trio, and Neff and Miller were all enthusiastically received by the large crowd.—At Fairmount Park 13-19 the hill consisted of a new sketch by the Empire Comedy co. entitled Ma, Look at Him, which won considerable favor. Bert Granville, Ben Parlin, and William G. Rogers also appeared to advantage in individual turns.

D. KEEDY CAMPBELL.

CLEVELAND, OH.—The Star Theatre, the popular home of burlesque, had a record-breaking opening 14. The Imperial, Subsequens, which have been the opening attraction for several seasons, is always welcomed by a big crowd, but the one 14 was particularly alike to Drew and Campbell as well as themselves. The oilie included Lew Palmer, Pauline Moran, Crawford and Manning, William J. Evans, and the Clipper Comedy Four. The Tiger Lillies, the attraction owned by the management of the house, will be the offering 21-28.—Al Reeves co. opened the season at the Empire Theatre, which has been dubbed the New House of Burlesque. Saturday, 19, and will continue to 26.—Ingersoll's Luna Park still continues to give good entertainment to its patrons. Weber's Concert Band furnished the music 21-28. The White City on the Lake has been drawing big crowds the past week.

WILLIAM G. CRASTON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (E. A. Schiller, mgr.); The new items 14-19 were a fine sketch by Edgar Allan, Amanda Hendix, and Emile Le Croix; the De Veau Twins, clever wooden shoe dancers; Billy Carter and his banjo (and he is good). Frank White and Lew Simmons, two old favorites, who more than pleased; Baby Zone Keife, songs, dances and whistling; Tyre and Jermon, sketch; Charles and Minnie Burrows, sketch. Business good. Booker 21-28: Elite Musical Four. Herbert De Vos, Phillips and Reynolds, Guy Williams, Martin and Ridgeway, White and Arlington, and Kinsler's dogs.—Items: The new co. at the Sun opens Sept. 4, with the Alcazar Girls. Jersey City Lodge, T. M. A. will initiate candidates 20.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.); The patrons week 7-13 were more than satisfied, for the bill had lots of interesting numbers. The Messenger Boys' Trio, producers of harmony and comedy, was a snappy number and took from the start. S. Miller Kent was clever in Just Dorothy. La Bella Estrella, dancer and singer, remained as favorite as most of her kind. Wilson Brothers, comedie artiste, are good athletes, and their comic seemed a pleasure. Held over were: De Koo Trio, Talbot and Roemer, Hippo, De Serris, living statuary, and last, but by no means least, Bertie Fovier, the merry monologue man.

DON W. CARLTON.

DENVER, COLO.—The regular season of the Or-

pheum opens 21 with the following bill: De Serris' Living Pictures, De Koo Trio, Mr. and Mrs. Allison, Bertie Fovier, Talbot and Roemer, Hippo, De Serris and Bertie, Fred and Dora, and the Minnows. The New Moon opens 14 with Tercat, Pier D'Alisa, White and Nitro, the Great Wagner, Cate Family, Dayton Sisters, Three College Boys, and Binny and Chapman.—The Ward Trio drew so well at Manhattan Beach last week that they have been reengaged for another week.

MARY ALICE BELL.

TOLEDO, OH.—Seth was the headliner at the Park week 15-19. The clever act fooled everybody who saw it. Tom Nava and co. had a good sketch. Keno, Welch and Melrose, Tom Moore, Ferguson and Passmore, and Jeanne Brooks made up the balance of a good bill.—The Casino had Clayton, Jenkins and Jasper, Happy Jack Gardner, Frank and Little Bob, and Sunette. Bad weather part of the week interfered with the attendance.

G. M. EDISON.

SAN FRANCISCO, CAL.—At the Orpheum 7-14: Col. Gaston Hordevery, Edmund Day and co., the Queen's Fan, Smith and Campbell, Les Parisiennes Party Brothers, Celia Hebe, James J. Morton, and motion pictures.—At the Cliffs 7-14: Harper, Damon and Bailey, Scott and Davis, and the Charles. CHIQUITA and Annie Redline. At Fischer's 7-14: Coontown vaudeville. OSCAR S. FRANK.

BUFFALO, N. Y.—Shea's week 14 offered Marjorie Silva, Genoa and Bailey, Olive May and J. W. Albaugh, Jr., Howard and North (one of the best talking acts ever seen here), Troba, Dorsch and Buswell, Louis Wesley, La Vine-Clemens Trio, and the kinograph.—Athletic Park presented Withington Zouaves and Ajex. P. T. O'CONNOR.

TORONTO, CAN.—Shea's week of 14: Helen Sherman, Sherman and De Forest, Carlin and Otto, Claude and Fanny Usher, John and Bertha Rich, Howard and Bland, Le Roy and Le Vanion, and the kinograph.—Star (F. W. Stair, mgr.); The California Girls open here 19.

STANLEY McKEOWN BROWN.

ROCKY POINT, N. L.—Forest Casino (R. A. Harrington, mgr.); The bill 14-19 was made up of the Flynn's, the Rattelles, the Taylors, Sadie Manning, Musical Spragues, Whitley and Bell, Amy Allen, the Margins, Edna Arn, Bosonko and Radcliffe, and the Day Lady Orchestra. HOWARD C. RIPLEY.

MILWAUKEE, WIS.—Star (F. H. Trotman, mgr.); The Fay Foster Extravaganza opened the regular season at this house to large attendance 12, and the performance was in all respects satisfactory. May Howard co. 20-26.

CLAUDE L. N. NORRIS.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peacock, mgr.); Business large and audience pleased 14-19. Edith Merriam, Alfred Dorval and Signor Goldetti in A Night in Venice, made a pronounced hit. Wormwood's bear, donkey and monkeys and the Marco Twins came in for great applause, while Frank Cushman, Great Herow, and Musical Hoehn were well received. For 21-26: Eva Wescott, Tom Browne, John Birch, Ull Trio, Royal Square Comedy Four.—Item: Benjamin S. Martin, the popular and efficient box-office man at the Garden, will go into vaudeville with a new illusion, entitled Animation, open shortly at Hammerstein's, New York. W. E. MORRIS succeeds him here.

NASHVILLE, TENN.—Shady's Freebody Park (Charles E. Cox, mgr.); There was a moderately sized audience week 14, despite inclement weather. McWaterson-Tyson co. were featured, but the Sisters Camarais and James Richmond Gleason held their own. Other excellent acts by the Italian Trio, Williams and Melburn, Tascott, and Belle Hathaway's monkeys made up a pleasing programme. Next week: Stuart, the male Patti; Edward Blondell and co.; Roche's ponies and dons; Milk and Morris, A. O. Duncan, Treloar and Tempest, Nate Leipzig, and the vitraph.

NEWPORT, R. I.—Shady's Freebody Park (Charles E. Cox, mgr.); There was a moderately sized audience week 14, despite inclement weather. McWaterson-Tyson co. were featured, but the Sisters Camarais and James Richmond Gleason held their own. Other excellent acts by the Italian Trio, Williams and Melburn, Tascott, and Belle Hathaway's monkeys made up a pleasing programme. Next week: Stuart, the male Patti; Edward Blondell and co.; Roche's ponies and dons; Milk and Morris, A. O. Duncan, Treloar and Tempest, Nate Leipzig, and the vitraph.

DESK MOINES, IOWA.—Ingersoll Park (Fred Buchanan, mgr.); Big business continues week 13-19. The park has had a phenomenal run this year. Vaudeville is here for good. Bill 15 included Happy Sisters, Romeo (Ginger) and Juliet, Biscuit, Ochs and Webb, Madame Emmy's dogs, Fred and Blanche, and McNutt Trio. Pawnee Bill's Wild West 14 did capacity business at afternoon and evening performances. Performance preceding. Forepaugh and Sells Brothers' Circus 26. Ingersoll Park closes 27. Manager Buchanan will reopen the Bijou and Orpheum 27.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's Opera co. presenting Said Pasha. 7-12. Best co. over seen at this park; packed houses. Co. included Deno Jullens, Edward Gilmore, Edwin Gillingham, Charles Flynn, E. J. Binkhurst, Frank Smiley, J. Franks, George Stevens, Dolly Grey, and Gertrude Howe. H. R. Benn's moving pictures 13-19. Co. includes Professor Patti, Gracie Emmett and co., Old Brothers, Crosby and Taylor, and Spaulding Brothers.

UTICA, N. Y.—The sixth season of the Orpheum Theatre, under the management of William and Vincent, will begin 29. Extensive rearrangements and improvements have been made, and new scenes and equipments have been purchased. A full orchestra will be used for the first time, and will be conducted by John J. Murphy. The opening bill will include George W. Day, Trusses-Atlantic, Four, Esmeralda Sisters and their Four Sunflower Girls, Henry Botter and co., and Kennedy and Quarrell. The theatre will be under the local management of Eugene T. Koneke.

SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.); Bill for 13-19: May Carlton, Patching Brothers, Tom Gillen, Barry and Johnson, Professor Schubert, and pictures to good patronage. Week 20-25: Browne's Amusement Co. presents the Orpheum Theatre Co. (mgr.); For 14-19: Jack Pierson and co., Beatrice Leonard, Rosalie and Roselle, James V. Barardi, and pictures to fair business. Week 21-26: Cleo Comedy Quartette, Ed Thompson, Fowler and West, Isabella Jansen, James Barardi.

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DOVER, N. H.—Central Park (A. B. Leighlin, mgr.); Business very large 7-12, and the following bill: Copinger and White, Four Shannons, John Barker, Robin, and George K. Diamond and co. 14-19: Fred and Bea Lucier, Mystical Floyd, Brother Twin, Albert Winton, and Cook and Martin.

SYRACUSE, N. Y.—Valley Theatre (W. H. Kohl, mgr.); Dickie, Della Donald, Parker's dogs, and the Williams. Mandie Doran, Bowen and Lima, and Kinistonecocks 14-19; pleased good-sized houses. Week of 21-26: Troy and Jerome, Transatlantic Four, Griff Brothers, and Vera De Basilio.

HIGHWOOD, ILL.—Fort Sheridan Park and Theatre (J. J. Murdoch, mgr.); B. F. Pratt, res. manager; Week of 14: Third Jackson, Colton and Darrow, Bert and Bertie, Grimes, Mabel Ordine, Williams and Schmitheiner, mgrs.) did a fine business 14-19 with Four Tasmanians, Wolf and Milton, Powers' orchestra, Lady Band, Lynn Welcher, Adele Purvis, Our, Harry Toda, Kitson Trio, and Edwinna Mercer. Co. pleased.

WICHITA, KAN.—Fort Sheridan Park and Theatre (J. J. Murdoch, mgr.); Week 14-19: Four Band Brothers, Mallory Brothers, Brooks and Halliday, Foster and his dog, Marcus and Gartelle, and Al. Carlton. Fair business.

JAMESTOWN, N. Y.—Orpheum Theatre (Julie Delmar, mgr.); Week 14-19: Four Band Brothers, Julie Delmar, mgr.; Week 14-19: Four Band Brothers, Mallory Brothers, Brooks and Halliday, Foster and his dog, Marcus and Gartelle, and Al. Carlton. Fair business.

LOUISVILLE, KY.—Business continues very good at Fontaine Perry Park. Appearing at the Pavilion week of 13 are: Smith and Fuller, Baby Louis, Bertie and Wilson, Juggling Mathews, and Hastings and Burns. Balloon ascensions and fireworks were added attractions.

NEWARK, N. J.—Proctor's, week 14-19: Henry Miller and co., Elsie Sisters, Mandie and Will, Tivoli, Three Nevers, Paul Nevers, Mayne Bennington and co., and Dora Pallister. Capacity

Electric Park, 14-19, had Malvina and Wilde, Irene Lee, Radio and Bertiman, the Chameroy's, Cecilia Westcott, Harry Plier, and Keefer and Watson. Attendance good.

EVANSVILLE, IND.

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C. J. FEIKER, late manager of the BELLE CITY OPERA HOUSE of RACINE, WIS., having resigned, heretofore all communications will be addressed to W. S. PAUL, the newly appointed manager.

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ENGAGEMENTS.

Oscar Gray Briggs has been engaged by Arthur C. Alston for Shadows on the Hearth.

Fuller Mellish, to support Richard Mansfield.

Frances Savage, to play the Countess Bradford, in Moonshine, with Marie Cahill.

Walter Roberts and Pearl Roberts, with Frank Deshon in The Office Boy.

Ada and Louie Wild, who are Summering at Averill Park, N. J., have been engaged by Henry W. Savage for the new Bangs-Klein opera.

Dick Temple, for an English comedy part in Moonshine.

Mary A. Barrell and Ida Hilton, for Cawthorne's in Tammy Hall.

Russell Burton, with Joseph de Grasse, for De Mauprat in Richelieu.

Of the Burlington Stock company at Fall River, Gertrude Dion Magill, to play leading business with A Desperate Chance company; M. E. Ryan, with the same company; Ethel Carpenter, with the Daniel Sully company; Phil Dillon, for the Fiorodora company.

Harold E. Slater, for David Belasco's all-star revival of The Heart of Maryland.

William R. Randall for the lead and Delilah Bryant for the heavy, with Why Girls Leave Home (Western) company.

Joseph L. Sullivan has been engaged by Rowland and Clifford to support James Kyrie MacCurdy in The Old Clothes Man. Mr. Sullivan was formerly leading man of the Bush Temple Stock in Chicago.

Sidney W. Donalds, by Victor F. Schafer, as manager for Otto B. Thayer and Gertrude Bondi in Sweet Clover. The season opened in Manistee, Mich., Aug. 11 and the tour extends to the Pacific Coast.

Charles W. Meakin, who was on the business staff of Frank Eldridge's Eben Holden company last season, has just engaged for the coming season as business-manager in advance with Boston Brothers' revival of Fantasma. Mr. Meakin during the summer has been engaged by Mr. Eldridge to assist him in booking his Northern circuit of theatres.

By the Engagement Department of the Actors' Society: E. Guy Spangler and Vernon Somers, for The Mystery of New York; Señor Romaine and C. W. Goodrich, for The Life That Kills; Francesco Lynn, Fanny Carew Grant, and Wilbur Higby, for the Hathaway Stock, New Bedford, Mass.; Harry Abbott, for When We Were Twenty-one; George W. Parks and George A. Holt, for The Way of the Transgressor; Mrs. Addison Pitt, for Viola Allen's company; George H. Wender, for the Honeymoon; Amelia Mayborn, for The Four Mortons; H. L. Redman, for The Crossing; Pauline Ross and Abigail Marshall, for Harry Davis Stock; May Bretonne, for Vanderville; William Frederic, for The Squawman; Gus Waldrop, for the Greenwall Theatre, New Orleans; Mace Greenleaf, for Chauncey Olcott; Earle K. Mitchell, for You Young; Isabel Fonton, for The Little Minister; T. Hayes Hunter, for Blanche Bates' company; James J. Ryan, for the Imperial Stock, Providence, R. I.; Harry McRae Webster, for Valerie Bergere; Charles James, for Galveston Flood; Harmon McGregor, for the Imperial Stock, Providence, R. I., and Edwin Brewster, for The Crossing.

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